

The ART DIGEST

U.17 #14



Little Church Around the Corner, by Ernest Lawson.

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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Civilization and the Arts

TRULY we live in a machine age, and the wonders of science, coldly logical in its precise reasoning, are commonplace accessories in the most humble of lives. So magnificent have been the triumphs of the mind that most of us have learned to accept science as the main street of civilization, have forgotten that man also possesses a heart.

But beneath the outward complacency, there lingers a soul-saving doubt. Somehow it is not enough that the mere touching of a button will unleash a hundred horses to solve our transportation problems, or electricity—not yet itself defined by the scientist—turns night into day. Even the atheist, who denies all that is not explained by natural laws, is not quite satisfied by material things alone.

This eternal struggle between the outer and inner beings has never been more crucial than it is today—with the world locked in battle for liberty or for slavery, and the arts, deemed dispensable amid materialistic forces, cling to the bare fringe of existence. A most convincing statement upon this vital question appears in the April issue of *Fortune* from the pen of William Macneile Dixon, professor emeritus of English literature at the University of Glasgow.

In this intelligent, clear-thinking article, Professor Dixon makes obvious that science may discover nature's laws, control her forces, but can never touch our hopes, fears, sympathies and affections, "the interim experience with which our minds are so continuously occupied from the cradle to the grave."

Science, he points out, offers nothing for the soul, and carries his argument beyond academic bickering: "The scientific vocabulary does not contain such words as beauty or heroism, nobility or charm, resignation or despair, kindness or generosity, character or conduct."

As we in the art world wonder if what we are doing should be entirely shelved for the duration, I feel that no better purpose could be served by this page than to print cardinal quotations from Professor Dixon.

"The English poets and men of letters of the 17th and 18th centuries," he reminds us, "claimed for themselves a high office. It was no less a claim than to be missionaries of civilization. And what was civilization? The outcome of an effort, they would have answered, to render human society less harassing and more agreeable, the effort to soften life's asperities, to substitute the enlightened exchange of opinions for the destructive exchange of grapeshot. It represented, in brief, simply an attempt, however unconscious, to elevate life above material needs and preoccupations, to provide it with spiritual interests."

Professor Dixon does not deny the benefits conferred upon humanity by modern science: "Its victories have been spectacular, its successes border upon the miraculous." However, all is not as it seems. "For some reason, these victories and successes do not include those for which we hoped. Wiser, no doubt, we are, yet the age of science, which made us so, has proved a disappointment. We, its children, are no happier, perhaps less happy than our predecessors.

"One wonders occasionally whether our much-talked-of civilization has all the advantages our fancy paints, whether its accumulated machinery of fast and furious distractions

leaves us time for thought at all, or bears any profitable relation to our inner lives."

Turning back to the time of Plato and Aristotle, Aeschylus and Aristophanes, Socrates and Pericles, unblessed by modern invention, Professor Dixon makes this certain inference: "Machinery cannot make a civilization. If we propose to look to science for our salvation there is this to bear in mind. Science moves on the circumference of our lives. She has her being in the outer and physical world."

Despite the historians, not all the world thinkers were materialists. Writes Professor Dixon: "Within the field of pure reason and intelligence the poets and artists take, in their own manner, and by no means in an inferior manner, their rightful place with the most exact and comprehensive thinkers the world has known.

"For my part I cannot assign, let us say Euripides, to a lower intellectual rank than Hobbes or Locke, declare Beethoven less logical than Kant, or Rembrandt than John Stuart Mill. To think Michelangelo's mind less profound than Galileo's, Shakespeare's less subtle than Spinoza's seems to me a strange reversal of truth."

After the war is won, we hope to erect a new and better world. In that blueprint what part will art play? Professor Dixon offers this thought: "Much more will be needed than to feed the hungry, house the poor, clothe the destitute, however generously contrived and devotedly administered these undertakings may be. The day of acceptance of the great truth approaches, than which a greater was never yet proclaimed, that 'man does not live by bread alone.' With its acceptance, and not till then, will be laid the foundation stone of a civilization worthy the name."

It is true that the fine arts have little connection with the multitudinous activities or undertakings of the community. This is their handicap. Yet "if the pursuit of the arts does nothing more than to bring or confer happiness upon the human family, we cannot go far wrong in their company, for in the word 'happiness' is summed up all the desires, all the needs of mankind."

The failure of science was not hers but ours. It was an error "to assume that she could make any substantial contribution to the improvement of human nature. Intoxicated by the conquests of physical nature, we supposed them sufficient for all our needs, and in our exultation forgot the simple truth that man is not merely a reasoning being, that knowledge of nature's ways do not satisfy his heart, nor does a purely intellectual diet feed his moral and spiritual being, his ideals, aims, and aspirations."

What is civilization? To Professor Dixon, it is the standard of refinement, prevailing among its citizens, that exalts a nation. "Brains and knowledge you may have in abundance and yet remain a savage. By his taste we distinguish the scholar from the pedant, by his possession of taste, the gentleman from the barbarian."

In conclusion, Professor Dixon declares that science is dangerously neglecting the spirit of man, and warns that we must rediscover and explore the arts.

This should be defense enough for the arts. In peace and in war, we must fight to preserve and cultivate "the country of the soul."

"Arizona Plan" Grows

AN INDICATION that the "Arizona Plan" is taking hold is the recent report that Mrs. Andrew J. Pizzini has presented a Morris Kantor painting, entitled *Pines and Fog*, to the University of Arizona Collection of Contemporary American Paintings. The potentialities of the plan are infinite and this gesture, which is extremely fine, is but the beginning of a program that should, in the future, permit all colleges in America to own collections of living American art.

THE READERS COMMENT

Criticizing the Critic

SIR: Your editorial on the awakening conscience among art critics moves me to suggest that it is about time they took a tumble to themselves and realized what their misguided efforts have done to ruin art and artists.

Arthur Millier's remarks on a "be kind to artists week" prompts the suggestion that critics be kind to the public, to do which they must begin by being honest with themselves—and a little humble. The fact is that while the average literary critic is always selected from the ranks of distinctly literary people, and the music critics are all trained musicians with a knowledge of harmony and composition, anyone on any department of a newspaper can be pushed up at a moment's notice to write art criticism. Only the very few have had any training in art expression or as collectors of art. A sports writer, a circus publicity man, a nice girl of good family who wants to go in for journalism can, at a moment's notice, be sent out to cover an exhibition of paintings. Most critics got their start that way.

I know of no other assumption so colossal as that of art critics that they are divinely appointed to tell artists how or what to paint and the public what to appreciate. Whistler's remark that they are like eunuchs giving advice on how to practice the arts of love, is much to the point.

The true function, if any, of an art critic should be to be interpretative, to begin where the artist leaves off and make clearer to the public what the artist is driving at.

Above all things, art critics should study the art of writing and bear in mind that language is designed to be a means of revealing thought, rather than concealing the lack of it, that a sentence that won't diagram doesn't make sense.

The average panegyric on a Modern reads something like this: "Amaturo Salvage is one of the big men of our times, direct and bold in his approach to the delicate problem of probing the inscrutable mysteries of the subconscious. The plastic fluidity of his forms is achieved with a massive solidity and his conceptual vitality is not vitiated by meticulous trivialities directed toward the ends of representation. His emotions are violent and elemental and he resorts to distortion for expressional purposes, discarding the academics of drawing for the greater end of dynamic pattern. He rises above the literary with a tremendous impetus through the opposition of straight vertical lines to large anomalous masses of pure color. His stark reduction of statement to primitive elements expresses the complexity of the machine age."

After reading acres of this drivel, is it any wonder that some of us have quit attending exhibitions of contemporary art.

—EVELYN MARIE STUART,
Chicago.

Congratulating Dr. Kimball

SIR: The director of the Philadelphia Museum certainly deserves to be congratulated for his quick and intelligent action in "grabbing" the Gallatin Collection of Living Art. What a loss for New York! For years I have stopped at hotels near Washington Square just to be near it. I, for one, shall miss it.

—FLORA SCHOFIELD, Chicago.

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The

ART DIGEST

PEYTON BOSWELL, JR., *Editor*

April 15, 1943

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Twachtman's House: THEODORE ROBINSON



Self Portrait: THEO. ROBINSON

Noted American Impressionists—Lawson, Robinson, Hassam—Exhibited

OPENING within a fortnight of each other, and purposely arranged to do so by the three all-American firms who sponsor them, are Springtime exhibitions of paintings by three last generation American artists who painted out-of-doors in the light and fragile style which, for lack of a better term, we have come to call American Impressionism.

Ernest Lawson, who died in 1939 at the age of 66, is shown by Babcock; Theodore Robinson, who died when only 44, in 1896, is shown by Macbeth; and Childe Hassam, whose 76 years of life ended in 1935, will be shown by Milch.

Robinson, a New Englander, lived much of his life abroad, settling in Giverny. But he painted in New York, too, and one of the entertaining facts of the three exhibitions is that each of the artists painted a Union Square. Hassam, a Bostonian, lived in Europe until he was forty, returned to New York to dwell on lower Fifth Avenue and then on 57th Street until his death.

Ernest Lawson

Ernest Lawson spent the least time in Paris of any of the American painters who found the use of broken flecks of high-keyed color a suitable way to describe landscape. Tones of opal and amethyst, emerald and sapphire, pervade his canvases. Light of the sky fully enveloped his scenes, yet he took great pains to bring out the form of natural

landscape which the eye perceives through shimmering atmosphere.

Lawson never painted light alone, forgetting what that light fell upon as the Impressionist Monet did, for instance. He was not averse to accenting strongly, or using real darks to describe out-

CHILDE HASSAM, 1905



line of roofs, bridges and tree trunks. He had no formula, and tackled each scene according to its pictorial potentialities. Perhaps it was the amount of moving about Lawson did that added to the freshness of his attack on scenes which varied from a view of Croton Falls, N. Y., in the intense green of late day, to a clear, gay, travel piece, full of movement and adventure, called *Hillside, Tennessee*, both in the Babcock show.

Lawson was born in San Francisco of Canadian parents, and died tragically at Miami Beach, Florida. One of the most charming paintings in the exhibition is a village scene painted in Mexico at the age of 16. It has much of the construction, the still blue sky, steady sunlight and nicely placed figures, one finds in Corot's Italian landscapes.

When 20 years old, Lawson went to Paris, where he remained only one year. Later in life, he spent several years in Spain (one bright Segovia landscape is here to mark those years during the first World War when he had to make his own pigments). But times in between were spent largely in and about New York.

Owners of Lawson paintings (and some of the most astute collectors of modern painting are among them) often have his canvases backed with board. This is because Lawson worked with



Upper New York City: ERNEST LAWSON



Allied Day, 1918: CHILDE HASSAM

heavy layers of paint, which he scraped and manipulated for effect, and the weight of his paint is often a great burden for the canvas.

One of the loveliest paintings in the Babcock show is *Upper New York City*, in which the palette knife is responsible for the transparent layers of palest greens which describe the spread of factory wasteland far below the hill from which the artist viewed this scene. His *Fort Tryon Hill, Upper N. Y.*, also shown, is done in quite a different way. It is painted in a direct and fresh manner, once over lightly.

As the 25 selected exhibits reach from 1889 to 1938, they cover a wide range of moods and manners and include two city scenes: *Wet Night, Gramercy Park*, which has a relationship to Shinn, or others of "The Eight," and *Little Church*

Around the Corner, painted much later, which is bold and fragile at the same time. (See cover reproduction.) Perhaps the most attractive little canvas here is the *Skating Pond*, dated 1914. It glistens with patches of snow on hillocks behind a very green pond which reflects a succession of flaming orange poplars. Included also is a *Miami Beach Palms*, one of the last paintings Lawson made.

Theodore Robinson

Theodore Robinson, a Vermonter, and the earliest of the three, had a short life and spent most of it in Giverny, France. His first, and only show until now, took place in 1895, a year before he died. He was 43 then. Since his death, Robinson's paintings have been largely lost to the exhibition world, although they were bought during his life and since

his death by a great variety of people. The Brooklyn Museum owns a number, and has loaned three to this exhibition; Robinsons hang in the Addison Gallery, Chicago Art Institute, and at Canajoharie.

It was the Macbeth Gallery which showed Theodore Robinson in 1895, their third year in the business of selling American art (they were located then at 237 Fifth Ave.). And it is Macbeth who holds the present show on 57th St.

Gathering these nostalgic paintings of summer gardens and peasant girls from their scattered owners has been a long, slow process—although most of them were sold from the galleries of Macbeth. William Chase bought the first picture sold from the 1895 show; William A. Putnam of Brooklyn bought a number and gave some to the Brooklyn Museum; Mrs. Harry Payne Whitney bought *Halt on Tow Path*, perhaps his largest Giverny landscape, and it became part of the Whitney Museum collection. Samuel T. Shaw, who created the Shaw Prize at the Salmagundi Club, was then a proprietor of the old Grand Union Hotel, and bought many Robinsons to hang with his collection there. When Shaw's collection was sold at auction, the Robinsons again scattered.

A nice note in this return-to-life exhibition at Macbeth is the presence of four of the canvases which hung in the original show. *New England Brook*, a tangle of brown-toned greenery, almost Barbizon in its earthy qualities, is one; *Twachtman's House*, in winter, was also called home; *Union Square in Winter*, one of the few New York scenes, and *Normandie Farm*, have returned for re-showing.

Favorite theme for the Robinson brush was sun-splashed orchard scenes, painted with fresh, pure color placed in short strokes to form an endearing view, and featuring, often, a bare-armed young woman in simple dress, on whom the southern sunlight played. Faithful in color and charming in ensemble, they have a warmth and freshness that endures.

The Macbeth Gallery has reprinted in

Central Park from the Plaza: CHILDE HASSAM



its catalog, some of the many notices, mounted in an old record book now yellow with age, which were written about the 1895 show. Royal Cortissoz, only living critic who knew him then, said at the time of the Robinson show that he "continues to secure the most astonishing freshness and fidelity. . . . [These paintings are] illustrative of the impressionism of Mr. Theodore Robinson, rather than impressionism in general. . . . He seems to disengage the essential spirit of the art from conflicting elements, and to express it with forcible clearness."

And later, Cortissoz said in retrospect, "In his short life, Robinson perfected a method of work, sure, brilliant and original."

Childe Hassam

Childe Hassam, whom the Milch Galleries will show from April 26, was the most successful of the three, if success can be measured by adulation, popularity both of artist and man, and awards from exhibitions on both sides of the Atlantic.

After 1910, Hassam did not go abroad again but settled in New York to paint Central Park scenes, horse-drawn cars in Madison Square, cabs in Union Square, Fifth Avenue in all sorts of weather. His most famous Fifth Avenue scene is *Allied Days*, a gala and brilliant flag-filled scene, painted 1917, which shows St. Thomas Cathedral, and the Avenue crowded with people glimpsed far below between the fluttering banners.

Hassam couldn't have been sorry he came home. It was between 1910 and 1920 he knew his greatest popularity. His paintings brought handsome sums; his etchings sold for as high as \$300 a print. Most popular of his etched works was the *Lion Gardiner House, Easthampton*, of which there are no more prints on the market. The Milch gallery has only about 20 Hassam etchings left, altogether. In 1919, Milch sold out an entire Hassam show of paintings. It was at this time *Allied Days* brought \$6,500. Later, it sold for \$15,000.

The paintings in the present Hassam exhibition create a colorful scene. He was a robust painter and while Lawson and Robinson inclined toward the green, [Please turn to page 30]

ERNEST LAWSON (1873-1939)



Mrs. Harrison Williams: DALI

Done the Dali Way

IT SEEMS only yesterday that Dali tossed that bath tub out of Bonwit Teller's window in an extravagant gesture of staged rage. Now just around the corner from this fashionable emporium he opens a portrait show in the dignified atmosphere of the Knoedler Galleries. Those who can forget "The Secret Life of Salvador Dali" will find portraiture lifted to an unforgettable plane in these carefully charted and meticulously recorded studies of the Upper Crust, on view until May 5, together with a bewildering collection of Dali's classical and strangely imaginative drawings.

As usual anything goes. Socialites, done the Dali way, can expect anything in the way of a background. The faces of America's first families, portrayed in the best Dali tradition of careful draughtsmanship and exact likeness, are easily recognizable, but for the rest the brush of this exotic Spanish painter crawls along in its own macabre way, painting forbidden images, grotesque symbols that bring the old family skeleton right out to greet the public. The artist's adroit workmanship, his highly developed and sometimes unusually accomplished technique, still remains the admiration of other painters, but this "bad boy" of the art world still insists on being distastefully different.

One has an idea, on seeing some of these extraordinary examples of fashionable folk surrounded by "boogey" images, that Dali must have had his tongue tucked in his cheek. Especially with the overly sweet portrayal of Mrs. Dorothy Spreckels of the famous Spreckels sugar family, for in this Dali has pictured a winsome lass in as saccharine a manner as remembered from early candy box lids, yet saved from the obvious and lifted to more intellectual planes by a number of horror items scattered conveniently around. Mrs. Ortiz de Linares, exquisitely painted amid

billowing clouds and frolicking cherubs, fares better.

It is with something of a shock that we see the brilliant and charming Mrs. Harrison Williams with gray hair gleaming, standing with jewels on her breast and in rags with bare peasant feet posed on a baroque table. Comfortably wreathed in something like ectoplasm, this dignified society leader poses amid Egyptian ruins, facts and fancies of ancient civilizations.

The gloom of night and an air of eerie mystery surrounds Lady Mountbatten, with vines and an incidental serpent entwined in her hair. Less ominous are Dali's portraits of men, such as the study of Marquis de Cuevas, striking a profound stance against a poetic and far-reaching landscape. Another interesting portrayal is that of Spanish Ambassador, Don Juan Cardenas, in which may be seen faithfully copied the two central figures that appear in *The Surrender of Breda* by Velasquez.

Dali comments to the Reader: "America has only developed, to the extent of paroxysm, one of the most characteristic and almost monstrous 'secrets' of my personality—my capacity for work. . . . For all my imitators, for all my detractors, and for all my polemists I have but one unique response, probably the most difficult to furnish today: a good drawing." He does that.—H. B.

"Road to Victory" Tours

As the Steichen-Sandburg-Bayer procession of photographs of the Nation at War, entitled *Road to Victory*, advances on its tour of the country, the fame of its perfection as the best propaganda show yet, grows apace.

From Chicago comes an enthusiastic bulletin announcing its installation in four galleries of the Art Institute where it will remain on view to May 2. Says the Institute: "This is not a mere collection of photographs but a smashing visualization of the United States at war. The country's resources and its people—farmers, workers, housewives, children and fighting men—are shown in dramatic free-standing enlargements and photo-murals, one of which measures 12 by 40 feet."

Carl Sandburg, a native of Chicago, who wrote the commentary which accompanies the Steichen-edited photographs, attended the preview March 31—to which museum members and representatives of various Armed Services and patriotic and military organizations were invited. *Road to Victory* originated with the Museum of Modern Art (see the DIGEST for June, 1942). It is estimated that in the cities of New York and Cleveland, where it was shown earlier, the exhibition was seen by more than 125,000 people.

Salmagundi Awards

At a stag, opening the Exhibition of Illustration and Design of the Salmagundi Club, announcement was made of the prizes of the exhibition.

Winner of the Mrs. Wendel W. Clineinst prize of \$25 was Walter Biggs "for the best illustration" in the show, called *Illustration for American Magazine*, and the Mrs. Alexander J. Wall prize of \$25 went to Alan Crane for the best designs, for *Pepita Bonita*.

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Three Nudes, 1930: JULIO CASTELLANOS



Sailor, 1914: DIEGO RIVERA

Deeply National Art of Old Mexico Presented in Philadelphia

By Dorothy Grafly*

FROM A MAJOR United States art salon you get the impression of a vast country emotionally indeterminate and, so far as its artists are concerned, almost entirely without national consciousness.

"Mexican Art Today" at the Philadelphia Museum of Art sweeps you on a wave of emotionalism that is deeply national. Each artist is Mexico as no artist of the U. S. is the United States. The 307 oils, drawings, watercolors and prints gathered by Henry Clifford from studios in Mexico City and from private and public collections have a unity of feeling that stamps them as indigenous. Only an occasional impression (Diego Rivera's early oil, *Sailor*) smacks of Paris and Picasso.

These Mexicans are not interested in Art; they are concerned with life—their life. They feel as intensely as the masters of the Renaissance and are more akin to those masters than to the modern French. Orozco, for instance, paints with a religious fervor scarcely felt since El Greco. His *Golgatha*, 1942 is a masterpiece of vehemence. The play of lightning, the flying stones, the sky, the color range suggest an art heritage stemming from Tintoretto via El Greco yet rooted in a parallel fervor that is Mexico today.

MEXICO today.

The same tense emotionalism motivates Orozco's *Raising of Lazarus*, and his fire-headed *Prometheus*; while *The Ocean* with two allegorical figures hints at brotherhood with Michelangelo and his great frescoes.

The Greco strain, however, is not confined to any one painter. It is strong as well in the color and long lines of *Saint Veronica* by Cantu.

If the energy and fire of Orozco's conceptions prove too unrepressed for An-

glo-Saxon taste, there is always Rivera whose large frescoes, *Liberation of the Peon* and *Sugar Cane*, dealing with the tragic slave life of the common people, are held to conscious pattern with figures more or less conventionalized in spite of their strongly national bias. Perhaps because of such restraint Rivera's art seems academic when contrasted with the outpourings of Orozco. In the work of the former, composition dominates feeling; in the work of the latter, feeling creates composition.

To Americans who think in terms of life rather than of death, Mexican preoccupation with corpses and coffins may come as a shock. Here is striking difference in mental and emotional focus. And it is rooted in nationalism. The Mexican has known oppression. Death to him has a double meaning, national and religious. Its keynote is liberation. Thus, if death activates a Mexican canvas it is because death in Mexico is more poignant and more potentially fruitful than life.

You feel this in *The Death of Zapata* by Arenal (a leader dies but his cause lives on); in *Birth and Death* (their heads in their laps) by Anguiano; in Rivera's *Liberation of the Peon*; Rodriguez Lozano's *The Sorrow of Mexican Women*, who stand shawled, elongated, tragically tranquil as they gaze out at the dead figure of a comrade in the desert waste; Soriano's *The Dead Girl* on a bier of flowers with flowerlike flicker of hands about her from her own, crossed over her bosom, to praying hands lifted behind her; Goitia's tragic mourners by a candle; and *Angels Kidnappers* by Castellanos, a throwback to Renaissance composition, though based on a Mexican religious legend that when a child is born dead it has been kidnapped by angels.

is fertile soil for such Surrealism as it appears in *What I Saw in My Bath Tub*, the life story of Frido Kahlo.

Mexico, in fact, is a modern summation of the art feeling of the ages. Not only does it partake of the Renaissance, it goes behind it to the statuesque dignity of the Egyptians strongly sensed in *La Patrona* by Siqueiros; while Egyptian relish for processions, national or religious, finds echo in such canvases as *National Holiday, 1936* by Ruiz and *Dark Mexico, 1942* by Chavez Morado, in which many people are dominated by a huge prehistoric skeleton topped by surrealistic grotesques of birds and bats. Like Egyptians, also, the Mexicans see their peasants as types. Given one you see all, although such generalization is less due to paucity of characterization than to realization of common suffering in a common cause. For, unlike the art of the ancient Egyptians, that of the Mexicans is rooted in humanity.

"Mexican Art Today" proves it unnecessary to paint landscapes in order to express a country. Through the influence of their soil people become one with it. They are the land.

with it. They are the land.

Chronologically Mexico's contemporary art movement with its interweaving of age-old art conventions began less than 75 years ago with Dr. Atl (represented by a self-portrait), followed by the pioneers Orozco, Rivera, Siqueiros, Goitia, Montenegro and Castillo, the primitive, all Mexican-born before the turn of this century.

the turn of this century.
Art is thus not a matter of years but
of feeling and absorption. You feel, you
absorb, you express; and in ratio to
the depth of your feeling is your crea-
tive entity.

Painters of these United States may find much to ponder in the work of their colleagues below the Rio Grande.

*Printed through courtesy of Philip Ragan Associates, Inc., of Philadelphia.

The innate morbidity of the people

Latin-American

THE SOCIETY OF FOUR ARTS, in Palm Beach, held during March an exhibition of paintings and sculpture by artists of 12 South and Central American countries.

Pre-Colombian art and Colonial and folk art of Latin-America, prepared by the Brooklyn Museum and circulated by the Museum of Modern Art, formed part of the exhibition; also prize-winning war posters by South Americans, shown this winter at the Modern.

Among the many artists from the South whose work is becoming widely known in the States, the Florida galleries showed watercolors by Molina Campos, the gauchos' favorite artist; paintings by another Argentinian, Emilio Pettoruti, director of the Buenos Aires Museum; sculptor Maria Martins and painter Candido Portinari of Brazil, both introduced to New York by the Museum of Modern Art; Matta, the Chilean artist (recently in the spotlight on 57th Street), represented by two brilliant oils.

From Costa Rica, three oils by Pachita Crespi; from Cuba, paintings by Carreño, Lam, Enriquez, Gattorno, all modernists; from Ecuador paintings by Camilo Egas and Luis Heredia.

Galvan of Mexico

THE PICASSO-ESQUE FORMS and brash colors of the accepted Mexican school of painting are largely missing from the quietly simple work of Jesus Guerrero Galvan, exhibiting at the Julien Levy Gallery through May 4. Galvan's tranquility and ease of execution are felt both in the unobtrusive colors and in the spiritual expressions of these rather large and gracefully placid studies of women, maidens and children.

An earlier example reveals that Galvan had his Mexican moments, but, fortunately for him, he cast off the spell of this out-moded school of expression to emerge as an interesting painter with his own individual approach, particularly noted in the classical *Girl With Dove* and *Child's Portrait in the Ancient Manner*. Galvan's serene yet capably strong means of expression is especially well defined in the subdued *Figure in Reds* and *Figure of a Child*.—H. B.

Girl With Dove: GALVAN



April 15, 1943



Stevedores Resting: ALFREDO GUIDO (1938)

The Modern Implements Good Neighbor Policy

IF THE IMPORTATION of art from the Southern Republics should ever be curbed, for any good ration reason, New York's Museum of Modern Art will not suffer. It has stocked a supply (begun in 1935 and enormously enlarged last year) which should satisfy its needs for many a year to come. Already, this collection of Latin American art exceeds any other in number of exhibits (a total of 293 pieces), and is called by the Museum "the most important in the world." It exceeds in certain instances the Museum's ownerships of European art.

The latest report on the painting of South America is that it is not so behind-the-times as the States have been led to believe through numerous exhibitions of scenic painting by fashionable painters who have filtered through to New York for years. And, too, the assemblage reveals that much of the painting going on south of here parallels our own "modern" developments in almost a ludicrous way. There are Bermans, a Guglielmi, and lots of little Picassos in the group; any number of WPA painters of the "new realism" variety; surrealists, "primitives" and a Paul Klee or two.

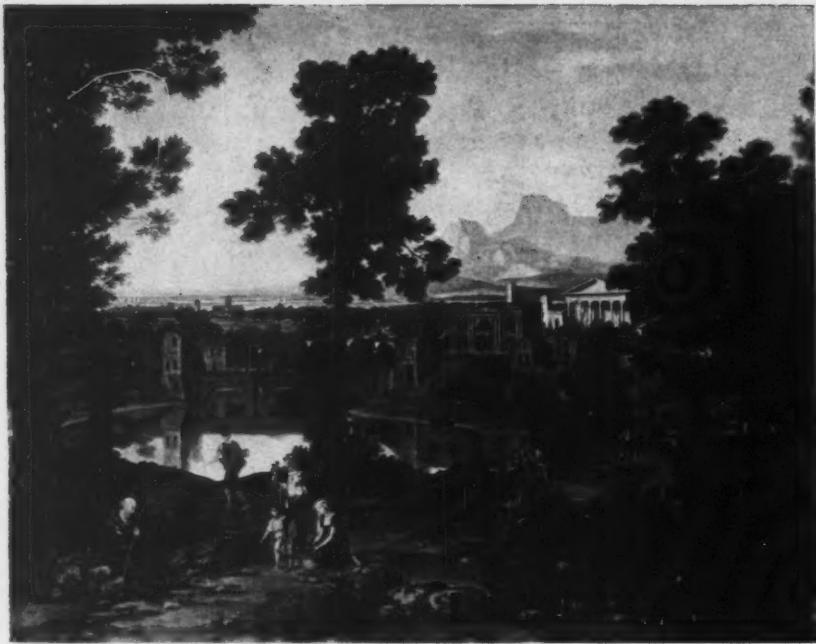
Our neighbors are more than neighbors, it appears. They are practically kissing kin. It seems absurd to have waited for a war, to learn these facts. As Director Alfred H. Barr puts it: "We are dropping those blinders in cultural understanding which have kept the eyes of all the American republics fixed on Europe with scarcely a side-glance at each other during the past century and a half." And perhaps this

explains a lot of things. That old "homage to Europe" crops up here again to make Americans wince. According to biographies in the Museum's effective new publication, which accompanies the show, most of these artists went to Paris and studied with L'Hote, who was responsible for turning out far too many of our own artists.

The Mexican section remains the strongest and most personable of any of the countries included. Rivera, Orozco and Siqueiros have been part of our consciousness for years, and together they make a nobly impressive showing at the Museum. And the art of Julio Castellanos, though somewhat out of Picassos' classic period, is a happy addition to "the big three."

Argentina's art, on the other hand, has only now been acquired (through an anonymously given "Latin American Fund" with which the Museum made the major part of these purchases last year). And Argentina makes a fine showing with a lively school of painting centered in Buenos Aires. Though farthest away geographically, Argentina appears nearest of all to certain trends in our painting. Particularly is its graphic work excellent. One painter, Alfredo Guido, stands out brilliantly with a single tempera painting (not unlike Charlot) of *Stevedores Resting*.

Other countries covered by the collection are Brazil (mainly Portinari), Chile (notable for Matta), Cuba (with a medley of tendencies), Ecuador (Mexican influenced), Peru, Bolivia and Uruguay, still fairly backward in encouraging contemporary painting.—M. R.



Classical Landscape: WASHINGTON ALLSTON

Art of Colonial America and Early Republic

BOSTON, MASS.—A timely and excellent exhibition of early American art, admirably hung, is currently on view at the Robert Vose Galleries in Boston through April 30.

At a time when all citizens are earnestly evaluating the merits and characteristics of the American government, it is fitting that such a comprehensive exhibition of our native art should be held. And of course it is no coincidence that it is hung in Boston where men first began to discuss independence and establish art in the New World.

Drawing upon public and private collections, Mr. Vose has gathered together 97 paintings, of which American aesthetes and historians may well be proud, beginning with the unknown and quaint canvases of itinerant painters and winding up with the culmination of the Hudson River School in Blakelock and Inness. Portraits of generals, scholars, Pilgrim Fathers and their wives, share honors with compelling studies of ladies and gentlemen who would be shocked to learn we have forgotten their names.

The exhibition, according to Mr. Vose, has two purposes: to show some of the finest examples of our best painters and to stimulate discussion, and probably heated argument, over the fascinating question, "whodunit." In the first category, we have a magnificent pair of Stuarts, *Portrait of Mr. Barney Smith* and *Portrait of Mrs. Barney Smith*. The elderly couple, exchanging pleasant glances across the room, grace two of the finest Stuart canvases ever placed on exhibition.

Then there is the striking *Portrait of Anna Dummer Powell* by Copley, an effective study of an ivory-skinned old lady, and the technically superior *Mrs. Daniel Rea and Daughter*. Copley is also represented by a superb pastel of the stolid *Theodore Atkinson*.

Other outstanding portraits are John Trumbull's freshly painted *Portrait of*

Dr. Marcellin of New York; the anonymous portrait of the stern Pilgrim, *Governor John Endicott*; Joseph Badger's *Portrait of Daniel Rea*; Christian Gulagher's intriguing study of *Col. John May* in a jaunty mood; John Neagle's *Portrait of a Lady*; Jeremiah Theus' *Portrait of Mr. Melden* inflicted with a wink; Benjamin West's fine and austere self portrait, and John Johnston's jolly characterization in pastel, *Mr. C. P. Smith*, who most certainly belongs in a Dickens novel.

The teasing quality of the exhibition occurs each time the catalog places a question mark next to a name. Undoubtedly the most provoking painting in this class is the one attributed to Peter Pelham (1697-1791), a *Portrait of Reverend Peter Thatcher*? Placed beside Pelham's *Portrait of Mather Byles*, this canvas should be the amateur art detective's delight, as well as a bone of contention among professional art historians. The Thatcher picture only recently assumed the role of problem child, having been formerly considered a Pelham, without doubt. Mr. Vose wisely takes no side.

Other paintings of similar interest concern the identity of two ladies whose famous spouses lend them interest; a portrait said to be Mrs. John Adams, by an unknown artist, and Jacob Eichholz's *Portrait of a Woman*, said to be Mrs. Paul Revere.

In spite of the emphasis on portraits natural to a show of this kind, there are many fine landscapes, notably: Homer Martin's lovely *On The Upper Hudson*; Thomas Cole's imaginative *Moonlight in the Adirondacks*; Thomas Doughty's *Summer in the Catskills* and his dreamy *Lake Scene*; a very early, unrecognizable George Inness, *Summer* (1850) and Ralph Blakelock's *Deepening Shadows*.

But the painting creating the biggest stir in Boston art circles is a dark horse canvas, *Classical Landscape* by Wash-

ington Allston, which we reproduce. It is the finest known example by this early 19th century painter and was found by Mr. Vose who cleaned it up and exhibits it proudly now, as the star performance in a glittering show. Opinion among those who have seen the landscape is that it is an Allston masterpiece. This large, singularly compelling painting of a Roman city is realistic, yet romantic. Despite suspiciously American mountains in the background, the picture has a unity of concept and execution and a proper proportion of reality and fantasy which makes for superior painting.

A proportion of the paintings in the Boston show are early Primitives. One is a striking portrait of a *Child with Blue Shoe*, an insistent infant who must have given the unknown artist a bad time.—J. K. R.

Springfield Competition

The response of the artists of America to the Springfield (Mass.) \$4,500 Mutual Competition has exceeded all anticipations. This is the only non-governmental contest at this time and besides drawing work from many artists on the home front, it has evoked a strong rejoinder from the armed forces with the Air Force, Quartermaster Corps and Infantry taking the lead.

It is reported that an Air Force private spent his furlough in Springfield and that a girl artist-shipwelder made a cross-country trip just to get more data for her entry. In the event that a member of the armed forces wins the competition, arrangements will be made for him to complete the work after his release from duty and an alternate will be named. Closing date for entries is May 24.

Pennsylvania Awards

Announcement has been made by Mrs. A. Bruce Gill, president of the Fellowship of the Pennsylvania Academy, of the winners in the group's annual exhibition of oils and sculpture. The Gold Medal Award of \$50 went to Quita Brodhead for the painting *Women Having Tea*; the May Audubon Post Prize of \$50 was awarded to Jean Watson for her canvas *Stormy Sea*. Honorable mention was voted to Elizabeth R. Hoffman for her painting *Fisherman's House*.

To ease the burden of transportation difficulties, the exhibition was entitled the "Carry In" show, and only work which could be brought to the Academy by hand was accepted.

North Africa Interpreted

The Fogg Museum has gathered together paintings, prints, and drawings of North Africa in an attempt to convey to its visitors the appearance and atmosphere of the country in which we have so vital an interest today.

For the exhibition the Museum has looked to French 19th century paintings by Chasseriau, Delacroix and Huguet; to the French Jean de Botton, the Czech Maxim Kopf, the English Thomas Luny. Among prints are works by Raffet, Takal of Roumania and Zilcken of Holland.

The much invaded land is on review at Fogg through April 24.

The Art Digest

Soldier Art Sells

THE SOCIETY OF THE FOUR ARTS, located at Palm Beach, Florida, opened a show of soldier art on April 6. Opening day saw six paintings sold. By April 8, six more had been bought from the exhibition, amounting to \$490. This is exclusive of the \$250 donated by the Four Arts for numerous prizes ranging in value from \$50 to \$5.

The exhibition was open to service men stationed in Florida and the work accepted was limited to paintings, sculpture or drawings, done while in service. No soldier could enter more than four works. Of the 59 pieces shown, 13 were awarded prizes and 12 sold, some of these successes overlapping. In the opinion of William L. McKim, exhibitions chairman, the show proved of much higher quality than was anticipated.

The two camps which contributed most rewardingly to the show are Camp Murphy, where Corp. Robert Swan directs the art workshop and Camp Blanding, in northern Florida, where every attempt is made also to furnish the men with materials and a building in which to paint in spare time. Pvt. Ulfert Wilke is responsible for the workshop functioning at Camp Blanding. Men from these camps walked off with most of the prizes.

Final Tally on Waugh

The memorial exhibition of "Paintings of the Sea" by the late Frederick Judd Waugh has closed, after being seen by 15,000 people.

The Grand Central Galleries, who have handled America's most popular and successful marine painter through most of his career, made final announcement of the "take" at the show.

Thirty-eight paintings were sold. Some went to museums, some were added to private collections; some will go over modest mantle pieces. At any rate, the sales and the attendance at this show cannot be called anything but overpoweringly successful.

A poll was conducted at the gallery to determine popular first choice. Ten exhibits finished very close.

Sixteen Shown, Sixteen Sold

Valentine Dudensing, director of the Valentine Gallery, is patting himself on the back, at the same time crying *Bravo*. For his recent exhibition of paintings by the Italian artist, Francesco Cristofanetti, sold out entirely.

Dudensing applauds the buyers, who did not follow the pattern of waiting first "to see," as they have done in most cases of advance-type painting. They woke late to Van Gogh, to Seurat, to Eilshemius, and paid the price for their lack of vision by having to come up with \$40,000 (last week for a Van Gogh); \$400,000 (some years ago for a Seurat); although Seurat was exhibited on 57th Street in 1926, and sold not at all.

And Dudensing applauds the effect this news may have. "It is really profitable and a way to get better art; and it is actually a most worthy use of money. For the artist is encouraged to live and work with dignity, due him as he lives," he says.

April 15, 1943



Richard Hale: LUIGI LUCIONI

The Sharp-Focus Art of Luigi Lucioni

IF GENIUS IS "the infinite capacity for taking pains," then that settles Luigi Lucioni's status as an artist right there.

The first exhibition in four years by this master craftsman is being held at the Association American Artists through April. Those in the past who have been used to seeing a modest room of Lucioni's meticulous paintings will have a field day at the present show, for 38 pictures, a few of which have become familiar through exhibitions, stretch out through three rooms. Nor do so many pictures become monotonous, for they are well divided between his famous sharp-focus portraits, intricate green essays of trees and hills and minutely textured still lifes that could make the artist head of the Magic-Realist set.

This is the largest show Lucioni has held and the best. His crisp, infinitely labored landscapes and knife-edged compositions have given way to more subtle forms. There is more meaning now to his carefully patterned views, more lushness in those verdant farm scenes, his full-grown trees that spread with elegant grace over pastures and roadsides. Lucioni's art is so highly developed, so unusual in its distinctive tightness that he will probably always be a painstaking artist, but in these later canvases there are signs of an expressive maturity. This is particularly felt in the "portraits" of the Frelinghuysen home; its wide spacious lawns given the feeling of green comfort.

When Lucioni paints a crumbling barn

it is really dilapidated. When his amazing technique is turned on a silo or a barnyard there is no mistaking the rural content. High points among the landscapes are *Moving Shadows, Vermont Pastoral*, *The Birches* and *Shadows Across the Road*. Almost uncanny in truthfulness is the still life *Flower Patterns* and also the richly toned *Game*. Striking among the portraits are the more familiar *My Father*, the sharp profile of Richard Hale (almost like an ancient coin in its severe craftsmanship) and the arresting study of John LaFarge, winner of the popular prize, the people's choice in the 1941 Corcoran Biennial.—H. B.

He's in the Army Now

Thomas Lo Medico, sculptor of the people, lives by and for two things—sculpture and good red wine. In both, his native taste naturally follows the unsophisticated, the down-to-earth. But clay and red wine are no longer a part of Lo Medico's life. He is in the Army now.

A current show, at the Clay Club during April, proves his worth as a sculptor with such war-inspired creations as *Commando*, the prize-winning *Wings for Victory* and *Spirit of Aviation*. Monumental yet sensitive, Lo Medico's distinctive style has solidity and truth of structure. From his show it may be seen that the sculptor enjoys the simple life, for here are sympathetic portrayals of typical Americans.—H. B.



After the Rain: ANN BROCKMAN

Women Artists Hold 51st Annual Exhibition

FOR THE 51ST TIME, an exhibition of painting, drawing and sculpture, by women only, comes up for annual review. The National Association of Women Artists, founded in 1889, and grown to include many hundreds of artists from all over the country, shows 340 exhibits in the three large galleries of the American Fine Arts Galleries in New York (until April 24).

Some of these women are national figures as artists, their work having won recognition "without appeal to chivalry," for in art, nowadays, as in other channels of endeavor, there is no longer any sex discrimination. The N.A.W.A. Annuals merely afford one more opportunity (and an exclusive one) for women artists to shine.

And they do shine. The walls of the Fine Arts Galleries are filled with excellent work and there's no doubt the Association's continued activity has had much to do with maintaining this high standard of work.

Two exhibitors, whose work is not widely known, gave us much pleasure. Ellen Winters shows two watercolors of Saratoga paddocks, as good sporting paintings as we have seen; Nancy Ranson paints 'teen age girls in oil and in pastel in a most suitably warm manner.

In the South Gallery, most interesting exhibits are Bianca Todd's close-up of a wet ship deck; Tosca Olinsky's tasteful study of flowers; M. S. Clineinst's informal backyard view called *Down in Dixie*; Nancy Ranson's aforementioned *Midwood High Junior*; a portrait by Leonebel Jacobs of a pretentious old lady wearing Phi Beta Kappa and Kappa Gamma keys pinned to her fluffy chiffon gown; a grave-stones arrangement by May Gilruth; a gay and amusing *Art Explained to Children* by Flora S. Burkenroad; an exotic study of freckled *Tiger Lilies* by Eve Van Ek; two skinny girls sprawled on a beach by Thelma G. Lehman; the prize winner called *Nostalgia* by Gene Alden Walker, rewarded for best conservative painting.

We liked also Sylvia Wald's *Communication With a Free World*, not for its thought, which we didn't get, but for the fine symphony of muted color; the

big-eyed portrait of *Jimmy Ernst* by E. Lust-Eising; the pleasant *Montana* by Catherine Forbes Jones which took a \$100 prize in the landscape class.

Among the black and whites we found only four works that can rival male printmakers and draftsmen and these were Greta Matson's dry brush drawing of *Jute Workers*, Muriel V. Sibell's litho, *Ashcraft Store*, Vera Andrus' penciled trees, and Florence McClung's litho *Nature's Mood*.

In the watercolor group, the Mary Ann Payne prize went to *After the Rain*, a view of Rockport harbor, by Ann Brockman who died last fortnight, and honorable mention to Agnes A. Abbot.

The sculpture section ranges wide in materials, from the big ceramic number by Lilian Swann Saarinen called *Mowgli and Bageera*, to a waxed splinter of driftwood by Florence Millar. Representative pieces by professional sculptors are not lacking in the Vanderbilt Gallery. These include heads by Arline Wingate, Challis Walker and Minna Harckavay; a marble group of *Shire Mare and Colt* by Genevieve Karr Hamlin; two terrific departures in dimensions by Margaret B. Kane and Dina Melicov, the latter a prize winner, but in our opinion a form not to be encouraged.

Paintings in the Vanderbilt Gallery which should be acknowledged are Eu-nice Vibbert's *Winter Holiday*, a skating pond which would make a popular color print if its exact shades could be reproduced; Charlotte Lermont's *Jersey Factories*, seen beyond a grassy marsh; Pearl Hunter's *Ohio Farm*.

Miss Vibbert took a \$100 landscape prize for *Winter Holiday*; and other painting prizes went to Verona L. Burkhardt for *Horse Fair at Mt. Timpanogos*, an oil on gesso, and to Jo Kregarman for *Eleven P.M.*, a dressing room scene in which the girl appears to have two left legs. Miniature painting prize went to Artemis Tavshanjan for her portrait of Alice Van Vechten Brown; the Anna Hyatt Huntington prize for sculpture, to Gertrude Lathrop for a medal design; and honorable mention to sculptor Marion Sanford for *Butter Woman*, a rousing good piece of modeling.—M. R.

Fourteen Women

IN THE LEXICON OF ART, which fate has reserved for the populus, there is no such word as "paintress" or rarely "sculptress." Creation in art towers above the mere limitations of grammatical gender and projects for popular consumption a universal invention. However, the Detroit Institute of Art's Annual Exhibition of Selected Paintings of American Artists, this year, comprises selections by fourteen women painters, who have each contributed five entries to the show. Last year, it may be recalled, all exhibitors in the Detroit annual were male.

Although many might imagine these exhibitions of singular character to be intentional, Clyde H. Burroughs, secretary of the Institute, has this ready explanation: "This exhibition would serve an unworthy purpose of it seemed to separate artists as to gender. Such is not the intention, and in the choice of this year's exhibitors only those have been chosen who are regularly to be found in the more important juried exhibitions throughout the country. It is just another variation of our Annual Exhibition of American Paintings."

Painters to receive the coveted honor of appearing in Detroit are Isabel Bishop, the late Ann Brockman, Gladys Rockmore Davis, Lauren Ford, Dahlv Ipcar, Georgina Klitgaard, Doris Lee, Doris Rosenthal, Andree Ruellan, Esther Williams, Helen May, Liselotte Moser, Constance C. Richardson and Mildred E. Williams, the last four from Detroit.

Detroit's plan to invite five paintings from each artist has had gratifying results; the visitor is given a better opportunity to acquaint himself with the work of an artist than he could from a single example, and the artist is enabled to show the range and diversity of his artistic effort better.

"Diggin' the Jive"

The "cats" are really solid out on the Pacific Coast. On Sunday, April 11, at the San Francisco Museum of Art, Willy "Bunk" Johnson, cornet man and veteran band leader of jazz in its New Orleans heyday, discussed his music as of yore and played it as of the present assisted by other musicians in the region who know authentic jazz.

As before, in this extremely popular museum series, Rudi Blesh presided. As far as we know, San Francisco is the first museum to admit jazz into the higher realm of the arts.

Expression

(Dedicated to Ralph Berton)

The lone Tom Cat and the Nightingale Each is repeating the same love tale: Each is expressionist, in his way, Like the art of today and yesterday.

Tom in horrendous tones emotes Like Modern art with its sour blue notes And he fancies the Nightingale over sweet

Passe and sugary and effete.

Let "hep cats" howl, 'till their vogue grows stale; "Old hats" all bow to the Nightingale.

—EVELYN MARIE STUART.

The Art Digest

Ann Brockman

ONE OF THE FINEST, most warmly human spirits went out of the art world with Ann Brockman.

Miss Brockman died Monday, March 29, at the Park East Hospital in New York after an extended illness. She was only 43 years of age. With her husband, William C. McNulty, noted printmaker and instructor, she lived at 404 West 20th Street for many years. Popular both as an artist and a person, Miss Brockman was highly rated among the nation's professional artists.

Born in Alameda, California, in 1899, Ann Brockman came to New York as a student to train at the Art Students League under John Sloan and Gifford Beal. After first gaining recognition as an illustrator and commercial artist, she turned with even greater success to serious work in oil and watercolor. Her large biblical subject, *Lot's Wife*, which she painted in the summer of 1941 when her fatal illness began, was one of the last important paintings bought by the Whitney Museum, before that great institution was absorbed by the Metropolitan. News of the sale came shortly before Ann went to the hospital.

Miss Brockman's painting subjects were for the most part gay, and appreciative of the expansive and inviting aspects of nature. She painted willows on lakesides as few watercolorists have managed to do it; showed picnicing students and bridle-path riders in two oils that particularly remain in the memory. Circuses held a strong fascination for Miss Brockman, and she painted such subjects with the authenticity of one who has frequently visited behind scenes.

Occasionally, a large canvas came out of the Brockman studio and in such instances she displayed real power and contemplation. The large *Evicted*, painted in 1940, was one of these. An imaginative landscape with the figures of Adam and Eve, *Evicted* won the Norman Wait Harris silver medal and \$500 at the Chicago Art Institute.

Rockport, on beautiful Cape Ann, was second home to the McNultys who, with Jon Corbino, conducted the Cape Ann Art School. Students came from all sections to study with these three in one of the most popular of the New England Coast summer schools.

Numerous times oil and watercolor prizes went to Ann Brockman in the annual shows of the National Association of Women Artists, of which she was a leading member (see page 12). She offered aid and encouragement, always with a smile, to fellow artists—contemporaries as well as students. Her untimely death brings sorrow to all who knew her, and they were legion.

Besides her husband, Miss Brockman leaves her father, H. G. Brockman of Los Angeles.

Watercolor Jurors Meet

As this issue goes to press three prominent American artists sit in judgment at the Chicago Art Institute, to pass opinion upon pictures submitted to the 22nd International Exhibition of Watercolors, which opens May 13 to continue through August 22. The jury is composed of Ivan Le Lorraine Albright, Edward Hopper and Hermon More.



David Smith Working in His Studio

David Smith, Courtesy American Locomotive

IN THE SPACE between his third and fourth New York shows, lots of changes have come in the life of David Smith, sculptor of metals.

David's studio used to be a corner in a foundry on Atlantic Avenue in Brooklyn; now it's the corner of a 3-room attic in Schenectady, N. Y., where the Smiths have lived since June. He used to have his full day for fashioning bronze and steel into sculptured figures, copper and silver into medals bearing pictorial reliefs. Now he has only time in between "graveyard shifts" at the American Locomotive Company in Schenectady, where he is employed as a skilled armor plate welder on M7 tanks for the U. S. army.

A graveyard shift starts at midnight and goes to 7:30 a.m., with time off for lunch at 2 a.m. The sculptor speaks with pride of the M7's which cracked El Alamein, and which are "ready to roll" when they leave the plant, guns mounted and test driven for a 50-mile fast run. He puts tank bodies together, when he's not turning out locomotives, and says this work is of tremendous

help to him in his art. It gains for him control over manual operations of all kinds; teaches properties of metals and processes of shaping them.

The American Locomotive Company is not disinterested in Smith's "art work" and allows him use of oxygen torches, welding machines, rusting hammers, chipping hammers and chisels, whose use is important to the modernisms he fashions of bronze, aluminum and steel. Although Smith weighs 220 pounds and looks like Wallace Beery when he gets shop-mussed, he requires little sleep. Three hours of snooze at the end of his shift fits him for sculpting.

Saturday, and part of Sunday, is likely to find him at nearby Saratoga where a grave stone worker at the Harrison & Mallory marble works shares his air compressor with Smith for the stone cutting he has commenced to do.

As for the exhibition current at the Willard Gallery, on 57th Street, it could be mistaken for a post-war exhibition as far as the term has grown in mind and imagination to mean a futurama world of new and unrecognizable shapes and new uses for materials. Seen in the reproduced photograph of Smith in his "studio" is a fabricated steel *Structure*, not unlike playground equipment, and a *Dancers* of forged steel colored by heat.

Most of the bronzes—*Woman With Guitar*, *Seated Figure*, *Table Torso* and *Bathers*—were modelled in wax, molded in sand, the wax then melted out, and the single bronze cast made. The intricate silhouette of *The Black Cage*, a black-painted steel piece that suggests a tank tread, was cut with an oxygen flame.

Five pen-and-ink drawings are shown, grown out of the protesting series of medals shown last year under the title *Medals for Dishonor*. They picture, symbolically, Nazi atrocities and Royal betrayals; breeding pens and other "sarcasms"—to use Smith's word for them. The sculptures are only joyous, in a 25th century kind of way, and quite fascinating in their small details and marks of tongs, chisels, flame and hammer which the sculptor values and does not erase.—M. R.





Cape Farm in Winter: JOHN WHORF

Perennially Popular Whorf Holds Annual

MILCH GALLERIES in New York are again the scene of blizzards, sea fogs, winter-bound houses and hunters in the back country. John Whorf is showing 28 of his latest watercolors and the Whorf fans are rallying 'round, causing red stars to come out of their boxes and mount picture frames.

One white cottage by the sea furnished material for two of the pictures. A steady winter sun cuts across the road to light the house warmly in one; a whirling snow blizzard nearly hides it from view in another. The painting called *Sea and Snow* is dominated by the bare branches of a spreading tree, beneath which a snow covered house-and-lot poses precipitously above an angry green sea which Whorf has tucked

into the left side of the picture with all veracity.

Sea Fog is the largest painting in the show; *Cape Farm in Winter* (reproduced), covers the largest view. The latter is the most brilliant in color, its red and white areas sparkling clear, for Whorf is inclined to hold his color down in most of these pictures.

Rain on the Reef is a convincing marine; *Autumn Gale* depicts wet and wild weather; *Winter Dusk* shows a brown house under heavy snow, lighted both by lamplight from within, and a winter sunset from behind. John Whorf is a dependable watercolorist who has maintained his established level year to year. Indications are, that he has a long life of popularity ahead of him.—M. R.

Picasso and Braque in Joint Exhibition

THE PAUL ROSENBERG GALLERIES never allow Picasso or Braque to be long off their walls and it is our duty to report that the main galleries are again hung with abstractions by these two.

Picasso, after going a long way around, is painting more like Braque than ever. Three of the paintings shown are dated 1938 and they have the least fire of any of the eight Picassos shown. They're slightly tired (in spite of an attempt at lively color) but instinctively well composed withal. A 1937 painting, *La Fenêtre Ouverte*, is gala, and even witty. Featured, is a big knob on a slightly open casement window; and a gaily misdrawn pitcher, which appears to possess legs, is on the point of strutting right out of the window. Among earlier paintings is *Femme à La Mandoline*, 1925, done with the paucity Picasso enjoys at times. Centered in the rooms is *Le Reve*, a big, rhythmic, luminous sleeping woman in a bright red chair whose double head sleeps in wonderful relaxation either way you look at it.

Braque goes on being Braque. His paintings are dated 1936 to 1938. *Femme*

au Chevalet is the most familiar and the most intricate; *Gueridon*, the most impressive (it's one of those big sand colored panels that look fine at the head of a palatial stair); *Plat de Rougets* is the most licentious in design (for Braque), and uses colors of pink fish crossed on pewter platter and bright green patterned backdrop to sparkle it up ahead of anything in the show. Braque is becoming classic and even, in a sense, old hat. But his close neutral colors and high design are still a feast for eyes. He is as dependable and sincere as his exhibiting partner is unpredictable.—M. R.

Breinin Replaced Bohrod

To replace Aaron Bohrod who has recently departed for duty in the Pacific theatre of war as artist-correspondent, Raymond Breinin has been chosen by Southern Illinois Normal University as artist in residence. Plans are being made to introduce Breinin to the community by installing a one-man show at the school's Little Gallery.

Negro Annual

TO PROMOTE a better appreciation of our Negro artists, Atlanta University has just held its Second Annual Exhibition of paintings. A total of \$500 was awarded to the winners in the exhibition.

In the group of oils, the judges were unanimous in awarding the John Hope prize of \$250 to John Wilson of Boston for his dynamic *Black Soldier*. The second award of \$100 went to Hughie Lee Smith, Detroit, for his *Unusual Landscape* and the third prize of \$75 was awarded to Corporal Mark Hewitt of Fort Devens, Mass., for his portrait of a negro soldier entitled *Spirit of the 366th*.

First watercolor prize of \$50 was won by Private Henry Bannarn of Camp Lee, Virginia, for *Swamp Water*, and second prize of \$25 was awarded to Frederick Jones of Chicago for *Wash Day*. All five paintings will become part of the permanent collection of Atlanta University.

The jury of selection was composed of Jean Charlot, Rufus E. Clement, Lamar Dodd, L. P. Skidmore, Charles White and Hale Woodruff.

The South . . . Struggles On!

From more than a score of States, a total of 75 paintings were accepted by the jury of admissions of the Mississippi Art Association for its Second Annual National Water-Color Exhibition, which opened April 1 at the Municipal Art Gallery in Jackson, Miss. At the opening of the exhibition, it was announced that the association had acquired for its own collection David Fredenthal's *Colorado*.

To overcome the difficulties of transportation facilities, an unusual wartime system was employed for the jury of awards. The local jury of admission, which consisted of William Hollingsworth, Jr., Leonard Nedekorn, Elizabeth Hanney and William Simmons, after three days of reviewing the works selected five paintings as eligible for prize honors. These five were then shipped via air express to the University of Georgia where Lamar Dodd, Jean Charlot and Mr. Payor of the University's art department voted to award the association's prize to Florence Kawa, of Baton Rouge, for her painting *Cotton Field*. Honorable mention was awarded to Chris Ritter of New York for the painting *Early Winter*.

The five candidates were then returned to Jackson in time for the opening of the show, which will continue through April.

Yale Gallery Staff at War

Of the many members of the Yale University Art Gallery staff now engaged in war service, a number are in active posts. Theodore Sizer, the director, and Boyd M. Smith, business manager, are both majors in the Army Air Corps; Jerome Sperling, curator of classical archaeology, is a Captain in the army; Frank E. Brown, curator of antiquities from Dura-Europos is in foreign service under the Department of State; and John Marshall Phillips, curator of the Garvan collection, is in the army.

England Carries On

"ART GOES UNDERGROUND" is the title of an interesting article published in the London *Times* some weeks ago. The problem of how the National Gallery was to protect its many precious works in the advent of war, had occupied the custodians long before the outbreak of hostilities. Most of the works were transferred to country houses and halls in the ten days before September 3, 1939. When indiscriminate bombing became general, it was evident that something better was necessary. Where was this to be found? The answer presented itself in the form of a subterranean storage space under a rock cover of 200 to 300 feet. Only an earthquake could have destroyed anything contained within the vast cave.

In spite of the humidity, the Trustees of the National Gallery decided to lose no time, and brick walls were constructed and were covered with wallboard. Roofs were made of waterproof material and floors of concrete were laid, while air-conditioning was installed to control humidity. In this manner, six "buildings," as they have been called, were prepared to receive the priceless collections. The canvases were not stacked but hung on the walls, not for appreciation, however, but for ready inspection. Thus engineering came to the rescue of Art.

The pictures are now enjoying a climate of such salubrity that it is hoped by the Trustees that something will be done when they return to the National Gallery to insure the continuation of the same, for the British climate has cost the administration considerable sums for the repair and restoration necessitated by London's weather.

One of the most popular war exhibitions ever staged also went underground. A show illustrative of the Anglo-American-African Front was opened recently in the Charing Cross Underground Station.

A second exhibition of the planning and rebuilding of London is being held. This time the show is entirely in the hands of architects. The main type of construction seems to be a horizontal, stream-lined and flat roofed edifice. I agree with an English acquaintance, in commenting upon some of the designs, that the flat roofs seem to be little adapted to the climate and landscape of a city on which the rain falls more than 275 days in the year. If, however, modern architectural science is able to prevent the new roof from degenerating into a cistern, the advantages may become evident during the few sunny days upon which London will enjoy them as roof gardens.

—ROGERS BORDLEY.

Artists in War Production

The Artists League of America, father of the "This Is Our War" exhibition presented at the Wildenstein Galley last month, is now projecting another exhibition of similar theme entitled "Artists in War Production." The show is designed to preserve the identity of fellow artists who are now engaged in war work. The exhibition will be held at the A.C.A. Gallery, New York, from June 13 through July 3.



The Twins: WALT KUHN

Walt Kuhn Presents Life Under the Big Top

WALT KUHN, after a recess of two years, returns to the Artist's Avenue with an exhibition of oils entitled "People of the Circus." Not far from where milling crowds are viewing the finished acts at Madison Square Garden, Walt Kuhn presents his notes on the preparation for performance under the big top, on view at the Durand-Ruel Galleries (until May 8). Each work is a cogent remark on the temperament of the circus. Concerned with characterizations and revealing scenes, Kuhn finds the circus a perfect outlet for his very dynamic style.

Here is an honest expression of circus people and their lives. Underlying all the oils is that ever increasing dynamism which Kuhn imparts to his characters. In this galaxy of circus people we find small solid editions of the impelling force that projects the figure out to the spectator, in order that he may fully realize the entire message of the artist. Art as a form of speech becomes a conversation, for the paintings each speak for themselves in terms comprehensible to everyone.

Prominent in the exhibition is an oil entitled *Clowns Dressing* which represents the genre of the circus, candidly posed, and each figure, while having its own important place in life, is an integral part of the total canvas. *The Mandolinist* is the gem of the exhibition, a small but powerful rendering of a clown's emotion and feeling. Executed in warm colors with Kuhn's talent for differentiating whites, the artist has caught that brief moment of enjoyment which the clown possibly steals between shows.

The Twins is another which discloses a back-stage occurrence, the prancing twin circus horses with twin sisters atop. However graceful and charming this subject may be, the painting retains the older traditions of form and "locked in" design to reveal the artist's own distinct mode of expression.

The worth of this show rests upon sheer entertainment, lessons in painting and the work of an artist who not only knows the circus theme well, but paints it well.—A. D.

Ohio Valley Winners

At a reception held at the Edwin Watts Chubb Gallery the winners of the Ohio Valley Oil and Watercolor Show were announced. In the oils, Edith M. Lemmon of Youngstown was awarded a \$50 War Bond for her painting *Janie*. *The Fire Bird* by Carlyle F. Streit and *Steamboat On the Ohio* by Corp. Clyde Singer took honorable mentions.

First prize winner in the watercolor division was Marion T. Gatrell's *W.P.A. Altar* and honorable mentions went to Paul Lewis Hendrick's *Solitude* and Cathie Babcock's *Circus*. John Rogers Cox, director of the Swope Art Gallery, Terre Haute, was the sole juror.

Artists of West New York

Albright Art Gallery is receiving paintings, sculpture and ceramics from artists residing in Western New York for a show to be held May 5 to 31. Deadline for entries is April 21. Artists of Western New York now in the armed services are urged to send in works wherever they are—designating them as such so that late arrivals may be accepted regardless of tardiness.

Eleven prizes, ranging from \$25 to \$100 will be given. Jury is composed of Edwin Dickinson, painter; Jose de Creeft, sculptor; John O'Connor, Jr., acting director Carnegie Institute.

Oakland Awards

First award of the 1943 exhibition of paintings by West Coast artists held at Oakland, went to Nicolai Fechin for *Corn Dancer*. Second prize went to Paul Lauritz for *Spring Day*; third, to William Ritschell for *Glorious Pacific*.



Portrait: KOKOSCHKA. As Slashed by Gestapo in Vienna, May 5, 1938

Verboten Kokoschka

OSKAR KOKOSCHKA, of Vienna, not very much known here, is standing the best chance of his career of becoming liked in America through an exhibition being held this month at the Galerie St. Etienne in New York.

The director of the gallery, Dr. Otto Kallir, has known Kokoschka for 25 years; has arranged exhibitions of his work for Vienna, Prague, Budapest and Paris, has seen him through ups and downs, into scandal and out of it, and has gathered this comprehensive exhibition only after the most constant efforts to round up Kokoschka works on this side of the waters.

Kokoschka, who signs his paintings OK, was born in Vienna in 1886, was taken up in Germany about 1920, where his paintings soon sold for as high as \$10,000; then dumped in no uncertain terms by the Nazis. He has travelled widely through the continent and to North Africa, lived for a while in Paris, is now settled in London. He has never been in America, although his Switzerland landscape, *Lac d'Annecy*, took a Carnegie International Exposition prize in 1930. The Museum of Modern Art owns an excellent *Self Portrait* and a double-portrait of *Dr. Tietze and His Wife*.

An erratic and uneven painter, Kokoschka has put his OK on the greatest variety of paintings. His canvases reflect the fairly violent and remarkably irresponsible life he has led. In his 57 years, he has gotten into lots of trouble, some of his own making, but most of it the result of Third Reich objection to his method of painting and, to his staunch stand in matters of discrimination against Jewish artists.

In 1938, after threatening gestures in the direction of Kokoschka's dealers, who nevertheless succeeded in protecting his paintings (Kokoschka is not a

Jew), a Nazi Gestapo agent committed the vandalism shown in the accompanying photograph. He slashed a canvas of the artist's clear through in both directions, as it hung on display in Vienna, which was by then German-occupied. (It was the same year that all Kokoschka paintings were removed from German museums, along with other Hitler-verboten art, and sent to Switzerland to be sold to benefit Nazi war coffers).

The slashed painting resides now in the back room of the Galerie St. Etienne. The owner of the painting, who is the subject of it, is at present in New York. After the invasion of Austria, it seems, this painting turned up in Paris and the owner bought it again. Before bringing it to New York, he gave out the photograph we publish, and it was reproduced widely in newspapers abroad as an example of German attitude toward modern art. This is the first time it has been published in America.

Even as early as 1930, an unseen hand slashed two Kokoschkas in one week in Vienna. The Dresden Museum bought one of these repaired canvases. This seems to have been the first show of resentment toward modern art among German agents, a drive which culminated in the 1939 sale in Lucerne, but which has reversed itself since, in secret, as German officials seek everywhere to collect examples of modern painting for themselves.

Kokoschka didn't take even these minor jabs complacently. He sent a letter to the Vienna press stating that he couldn't live in a city where such things could happen. It was a mentality he couldn't follow, he said, and he left Vienna and went to live in Paris in 1932.

Scandal, it seems, always pursued Oskar Kokoschka. First time he exhibited, in Vienna in 1908, an archduke didn't like his picture, *The Blue Boy*, and caused the show to be closed. There had been little modern art in Vienna until then, and Kokoschka didn't find real cordiality until he went to Germany, where the Expressionists had become a strong group.

By 1925, he was extremely successful. Paintings which had brought \$200 before, now sold for \$8,000 to \$10,000 under the enthusiastic guidance of Paul Cassirer, Berlin dealer. The painting at the St. Etienne titled *North African Desert*, an extensive landscape with camel trains and horsemen enlivening the foreground, was sold to an American collector in 1930 for \$10,000.

The St. Etienne exhibition, with 36 examples, very well covers the Kokoschka painting career. It includes early graphic work, which is entirely new to America, and *Knight Errant*, a self portrait of the artist lying wounded on the battlefield, which has been shown twice before. A landscape of *Prague* found its way here from Shanghai; a *Still-life by Window* was done in Paris in '32. Kokoschka now lives in London, is married, and, they say, is painting more flowers and still lifes.—M. R.



We Are Watching: ALICE C. BEVIN

Portraits by Bevin

ALICE CONKLIN BEVIN, who works in a New York studio, belongs to Easthampton, Conn., and Easthampton to her. Her earliest recollection of the ancient house in which she lives, is of sitting on the knee of her great great grandmother, aged 102.

Alice Bevin studied painting with Charles Hawthorne and George Bridge- man and from them learned gentle portraiture and sound drawing. Her exhibition this month at the Studio Guild in New York is composed of portraits of handsome women and strong or studious men. And because she has always enjoyed talking while she paints, she has done two local characters of Provincetown, who willingly sat for her through three weeks of summer-day chats.

Old Captain Bickers, for instance, complied with the painter's needs by turning his back on the sea so the sea could be included in the picture. For thirty years, though, he had been at sea as captain of the Coast Guard of Provincetown. An unnamed Civilian Defense volunteer, of the same town, struck an action pose, peering skyward for raiding planes. And Miss Bevin made one of her best paintings from this binocular-lared gentleman in shirtsleeves.

But when her subject is polished up in glistening white off-the-shoulder evening dress, or draped entrancingly in lace mantilla, or clothed in all necessary stuffings for a gridiron game, Miss Bevin still knows how to meet the situation on canvas. In such accoutrements, she has painted, respectively, Mrs. Everett Peckham, Miss Milagros Ortiz and Capt. Bill Dudley (All American) of the University of Virginia.

The portrait of Mrs. William Phelps Eno, a handsome blonde woman, includes two white cockatoos, the birds Mrs. Eno dotes upon painting when she is doing the painting and not the sitting.

Miss Bevin has also portrayed Mr. Carl Price, composer of hymns.—M. R.

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The Art Digest

Thirty Springs Ago in Paris

PIERRE MATISSE this week has turned the clock back 30 years for a look at certain French Moderns whose names and paintings are more than familiar to all. He has re-created a scene which might have existed in Paris in 1913 (the year of the Armory Show here), when the new thought element in French painting was divided among young men not yet out of their twenties, or only barely into their thirties.

This, too, was the period just before the last World War when new developments, particularly Cubism, were making great strides at overthrowing all vestiges of academism and veering definitely away from Impressionism.

One painting by each of 13 artists associated with Paris are hung in the Pierre Matisse Gallery, and the survey, if it does not create a scene of dazzling beauty, at least accomplishes one most interesting purpose. French Modern painting, in its youth, is seen to contain all the elements upon which modern painting since has been built. And each of these men looks very much like himself as we have grown to know each from his work as a whole. There's lots of room for argument concerning early work vs. later, especially in the paintings of Picasso and Chirico. And the survey also reminds one that Duchamp and Gleizes rather bogged down, or ceased to paint altogether, standing pat on the accomplishments of their youth.

The movement towards Cubism is represented by single canvases by Picasso, Braque, Gris, La Fresnaye and Gleizes, the latter two daring to introduce bright color into their abstractions; while Picasso and Braque went on advocating browns to the exclusion of color; and Gris introduced colorful dots and decorations to his arbitrarily formed spaces.

Matisse, Rouault and Derain were called Fauves, collectively, but they exhibit in the three examples shown, (Matisse's *Nasturtium*, Rouault's *Judges*, Derain's *Self Portrait*) far more individuality than existed within the movement called Cubism.

Duchamp and Leger dealt imaginatively in abstractions; Duchamp earned the title of Futurist (along with the Italians Balla, Carrà and Boccioni, not shown in this group) and Leger introduced machine parts into his Cubisms, acknowledging the ascendancy of the Machine Age. Chagall and Chirico were, and are still, involved in dreams and fantasies and are represented by two very fine examples: *A La Russie* (1911) and *The Transformed Dream* (1913). Utrillo, included as a link with the Impressionists, looks very innocent in such vivid company.

Five of the paintings shown are from the famous John Quinn Collection, dispersed soon after his death in 1925. Quinn, an American financier and politician, famed internationally for his collection of Modern French, American and English paintings and sculptures, was the envy of less daring collectors. He bought contemporaneously with the painting of these pictures and thus acquired a collection which it would be impossible to assemble today.—M. R.



Brigham's Cove: EUGENE SPEICHER

Speicher Seen in Spontaneous Landscapes

LAST YEAR I encountered a small bit of November landscape by the well known portrait and figure painter, Eugene Speicher, and thought at the time that any art lover would enjoy seeing a whole group of less pretentious and gratifyingly sincere nature notes made by a big-time artist. Wistful wishing on seeing Speicher's more off-the-record documents has been granted with the Rehn Gallery exhibiting a fulfilling group of small landscapes, richly vibrant flower studies and a number of drawings. It is an intimate little show with a spontaneous touch.

Speicher's artist heart has gone into these small paintings of purple November hills, corn stubbled brown fields and

sprightly spring essays of new grasses and blossoming fruit trees. Lacking some of the labor and planned areas often encountered in his large figure subjects, these delightful sketches, some of which are from the artist's backyard in Woodstock, have a broad freshness and natural ease that truly reveal Speicher's talents as a painter. This is especially felt in the well assembled *Hudson River Farm* and the beautifully designed *Brigham's Cove*.

Other favorites are *Saugerties Landscape—Spring*, which is Speicher at his nature loving best, the softly fused panoramic view *April, Wittenberg Valley* and *Bouquet in White and Blue Pitcher*.—H. B.

Eugene Speicher, intimate friend of the great George Bellows and one of America's highest ranking artists, is currently being presented at the Rehn Galleries by a group of intimate landscape sketches and flower subjects. Speicher's fame, however, rests primarily upon his portrait and figure work, an excellent example of which, entitled *Blonde Nude*, has just been purchased by the Swope Art Gallery of Terre Haute, Indiana. In the opinion of Director John Rogers Cox, *Blonde Nude* (see reproduction below) is one of the most important additions to the notable collection of contemporary American painting and sculpture rapidly forming in that small mid-continent city.



Desert Murals

LOUISE N. GRACE in 1937 held an exhibition of murals, for her desert show place "Eleven Arches," in Rockefeller Center and 8,000 visitors attended. This year there are more completed murals by Miss Grace for her Southwest home and they will be on view at the National Academy from April 16 to 30. These 14 new murals, a further addition to the artist's spacious low-lying home in the foot-hills near Tucson, are developed in a high key with a motif depicting life in Arizona.

In these panels there are interesting interpretations of the desert scene, arid plant life and the American Indian "without fuss and feathers." Instead of the usual pictorial conception of the Redman in side-show raiment, the artist has painted the Southwest Indian in ordinary clothes in a faithful portrayal of the life as he lives it today, highlighted by the vivid coloring of the desert and typical flora in pleasing combinations of soft yellows and reds.

Louise N. Grace is the daughter of the late W. R. Grace, twice Mayor of New York and founder of the famous Grace empire of shipping, banking and foreign trade. Although she first concentrated on the water color medium, the present murals are developed in oil. Art training was received with Tony Nell, a pupil of George Bellows, who, according to the announcement, has frequently visited the artist in her studios in Long Island, Arizona and Hermit's Point, Dark Harbor, Maine.



His Forces in Orderly Retreat: JULIO DE DIEGO

Imaginative War Subjects by Julio de Diego

JULIO DE DIEGO, Madrid-born American, is sure to make a stir with his "Desastres del Alma," going on view at the Nierendorf Galleries April 19 to May 15. These strangely imaginative paintings by a sensitive artist, who fought in the Spanish Army and can't forget, are as unusual as they are fascinating. For de Diego war is war of the spirit. True, there is the rocket's red glare and bombs bursting in air, but the artist's lively imagination has created a strange race of fighters, camouflaged almost beyond recognition.

A curious sort of newly developed species are the artist's minute men who make a virtual Hell on earth—that is war. The only definitely human thing about these weird creatures is their use of modern tanks and planes in their game of war. In seemingly chaotic engagements there is well organized geometric order and low, controlled color. Tracer bullets, bursting flames, zooming planes animate tormented skies. Somber terrains and stretches of desert wastes are populated by fantastic armies.

Having once seen action on the battle field, de Diego is able to portray this war with shocking effect via news of the press, radio and moving pictures. In his conscious vision and with an artist's eye he has watched human ingenuity being de-humanized, and men, through camouflage, getting nearer and

nearer the earth, until the only thing left is the white of the eye. This is an important feature in the painter's compositions—clusters of weird eyes, which are almost Egyptian in their conventional starkness.

There is also war in the air, on the waves and, at last, the bottom of the sea with its graveyards of nosed-in ships, plane parts and slow undersea life. Favorite exhibits for this reviewer are *His Forces in Orderly Retreat* with Death watching from a centered rock; the hordes of white-clothed soldiers in *Let Us Make the Enemy Endure a First Class Defeat*; the more pictorial *The Great City Resists with Courage*, and the exciting *Delaying Stand Below the Mountains*.—H. B.

Prints by Friedlander

Powerful in design and technique are the etchings and woodcuts of Isaac Friedlander, on view at the Kleemann Galleries during April. Contemporary subjects are treated in a forceful manner with emphasis on strong blacks and vigorous line. A champion of the oppressed, the downtrodden and the outcast, Friedlander works with conviction and considerable determination. To be vividly remembered are the deeply felt Negro head in *Spiritual*, the lost soul sleeping in a doorway called *Nocturne*, and the gaunt figure of *Job*.—H. B.

Irrepressible Nevelson

THERE'S A SCULPTOR full of pranks, running at large around 57th Street, who is liable to turn up anywhere in any guise and always she offers something fresh, very sincere, often humorous, and always basically good.

Throughout April the work of Louise Nevelson may be seen in two places at once. At Nierendorf, the sculptor's drawings enjoy a room to themselves; and here she has treated with the human figure not as an anatomical study, as sculptors generally find it necessary to do, but, apparently, as a collateral exercise with the business of shaping three dimensional things. For these drawings are of the one-line variety that start somewhere on the paper, then the pencil is pushed in a strong and certain continuance until it described the form.

Nevelson's drawings are not flat. They mold the figure more truly than plastic material often does. Her figures are exaggerated, but all the joints and glands are there.

Exhibited at the new-born Norlyst Gallery, are several Nevelson sculptures. She has fashioned animals of most amusing shape and the gallery uses them as supplement to an exhibition of ancient circus posters. She divides her "educational" sculptures into two groups: "The Circus" (her entrancing animals made of all kinds of scrap material), and "The Crowd Outside" (which is you and me). Ties them up with a sculpture entitled *The Clown is the Center of His World*. It is suggested by the gallery that children will love to play with "the wondrous fishes" and the seals as though they were blocks. But all the while they will be gaining an aesthetic experience. For Nevelson's blocks are distinctly "new art form."

Without accusing Nevelson of being a great humanist, we might report that some acclaim has been given her work of this nature by those interested in therapeutics.—M. R.

Wallace Killed in Action

It is with regret we learn from Mortimer Brandt that John H. Wallace, for four years assistant to Mr. Brandt at his 57th Street Gallery, was killed in action in the South Pacific in March.

John Wallace volunteered in the air force immediately after Pearl Harbor and left the art gallery world for a bomb squadron—the 398th, 21st bomb group. He became a radio-photo gunner. He was awarded the Purple Heart posthumously for an action of deliberate sacrifice.

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The Art Digest

Art For Bonds

To view the Treasury Department's "Art for Bonds" exhibition of 36 original paintings by prominent American artists at the Brooklyn Museum, 2,500 people purchased \$330,000 worth of bonds as the price for admission.

In a ceremony dedicated to the heroes of Bataan, Mrs. Henry H. Morgenthau presented Treasury Department citations of merit to 22 of the 29 participating artists in the presence of Major General Basilio J. Valdes, Chief of Staff of the Philippine Army under General MacArthur. The paintings on exhibition are original works from which posters were copied and the replicas will be distributed in behalf of the Treasury's Second War Bond drive.

The exhibition of original paintings will be at the Brooklyn Museum until April 30, after which it will tour museums throughout the country under Treasury Department sponsorship.

Artists to receive citations from the Treasury Department are as follows:—John Atherton, Captain Henry Billings, Arnold Blanch, Alexander Brook, Adolf Dehn, Jacques Dunlavy, Ernest Fiene, Marion Greenwood, William Gropper, Joseph Hirsch, E. McKnight Kauffer, Reginald Marsh, Carl Paulson, Lester Santell, Allen Saalburg, Georges Schreyer, Symeon Shimin, Robert Sloan, Federic Taubes, Burk Ulreich, Ferdinand Warren and N. C. Wyeth.

Others represented in the exhibition but not present were three painters now overseas, Paul Sample, Edward Laning and Lawrence Beall Smith and four out of the city, Thomas Hart Benton, John Stuart Curry, Boardman Robinson and Richard Mansell.

One of the most powerful exhibits is Alexander Brook's *Remember Me? I Was At Bataan*, in which an emaciated figure of a man who was there appeals for the purchase of war bonds. The War Savings Staff donated this original painting to the Brooklyn Museum's permanent collection for raising more than its quota of \$800,000 in bonds as part of the Second War Loan Drive. Other paintings that provoke a strong response are Joseph Hirsch's *Till We Meet Again*, William Gropper's *Wife that Wore Off* and Thomas Benton's *Back Jim Up*.

The major portion (24) of the canvases in the exhibition were donated to the Treasury Department by the Abbott Laboratories, who also received citations at the ceremonies. These include those already reproduced as posters for the War Savings Staff and those given to the Treasury for future use and for exhibition to stimulate war bond sales. At the suggestion of David Finley, director of the National Gallery and head of a committee of Museum Directors formed to circulate the exhibition, each of the 24 paintings will be donated to a museum which qualifies to receive it by selling a suitable quota of war bonds.



Photographed on Bataan Day in the Sculpture Court of the Brooklyn Museum, are Alexander Brook, noted painter; Mrs. Henry Morgenthau, Jr.; and S. DeWitt Clough, president of Abbott Laboratories of Chicago. Mr. Clough presented 24 original paintings, designed for war bond posters, to Mrs. Morgenthau for the Treasury Department's use and for exhibition throughout the U. S. to stimulate bond sales. Among them is Alexander Brook's painting *Remember Me? I Was At Bataan*, which the Treasury released nationally on Bataan Day, and the original of which is being donated by Abbott Laboratories to the permanent collection of the Brooklyn Museum for raising more than its quota of bond sales, \$800,000. Others of the Abbott Collection of paintings will be donated to other museums similarly qualifying. Both Mr. Clough and Mr. Brook received citations from Mrs. Morgenthau at the ceremonies in the Museum. (Photo International).

West Virginia Regional

Parkersburg (W. Va.) Art Center is sponsoring for the fifth time a regional exhibition of oils and watercolors. William Mathewson Milliken, director of the Cleveland Museum, selected the 1943 show and made the awards.

C. Kermit Ewing of Pittsburgh, Pa., and John H. Fraser of Marietta, Ohio, won the two first awards of \$25 War Bonds for oil paintings. Mary E. Rowell won first watercolor prize for a flower subject; J. M. O'Malley took second prize in this section for his painting, *Abandoned Kiln*; third prize went to Joseph Green for his gouache, *Ruin*.

Rockford, Illinois, Annual

One man juried the Rockford Art Association Annual held this month in Illinois. Frederick A. Sweet was invited for this role from the Chicago Art Institute. Viola Barloga won the \$100 purchase prize for a still life. Visitors will vote for another cash prize award.

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FIFTY-SEVENTH STREET IN REVIEW

BY HELEN BOSWELL

ART ACTIVITIES continue to pile up, with very little hint of Spring in sight, either in bursting blooms or gallery inertia. Between planting peas and cabbages high on a windy New Jersey hilltop on Sundays and facing crisp, chill gales on 57th Street week days, I feel as though Spring were just around the other corner. Could the bare-footed Mammy collecting alms for a religious cause on 57th Street and Sixth Avenue be a sign? Or the little deer, so startlingly like Bambi, that was being walked in the park much to the amazement of passing dogs?

Dali appears on the scene at Knoedler's with portraits of Society folk, done in a manner that would make Stuart and Copley rub their eyes twice. We can't help but wonder how descendants are going to take these eerie and slickly styled family documents—or how proudly they will hang them. Lucioni, too, at the Associated American Artists, will leave sharp-focused ancestral portraits, also done with amazing craftsmanship, but new generations will probably preserve them as true likenesses of their forebears.

The surprise show of the month is that of Julio de Diego, Madrid-born American, who paints the most fanciful war pictures yet encountered. His highly imaginative "Desastres del Alma" should be packing them in at the Nierendorf Gallery from April 19 to May 15. The Fourth Annual Exhibition of the American Society of Veterans holds forth at the Fine Arts Building through April 23, while the 51st Annual of the National Association of Women Artists may be seen at the same place, same time. Stimulating as usual is the International Watercolor show at the Brooklyn Museum, rivaling in interest the much-discussed "Arizona Plan" exhibition continuing until April 27 in the Whitney section of the Metropolitan Museum.

Outdoors With Ian MacIver

Ian MacIver's gracefully tossed trees and winds of hurricane velocity are to be found at the Morton Galleries until April 17. A decisive painter with pep as well as pattern, MacIver puts a tropical rustle into his views along Georgia Bay in Ontario. *Scrub Growth* sounds innocent enough, but it is as wind-swept as a scene off the Bahamas. An out-of-door man, MacIver has made the spacious grandeur of the North woods a fit subject for his vigorous brush.

More peacefully pictorial is the boat and harbor scene, *Evening—Manhattan*. Contrasting with the unhesitant watercolors are the neatly recorded drawings, as technically efficient as the sketches are free and unreserved.

Csoka Rates Four Stars

The 1940 success of Stephen Csoka, Hungarian-American who paints healthy impressions of things seen, remembered or imagined, is repeated again at Contemporary Arts during April. Csoka's high spirited horses, holiday crowds, freely brushed and airy landscapes, are happily combined with well-modelled

nudes, flowers and a few pert, incident studies.

All in all, there is a lift and a feeling of the spirit behind the paint in these spontaneous works. Csoka's ease of execution and feeling of exhilaration is inescapable in *Beach Sports* and the curiously lighted *Seascape*, indefinitely refreshing in movement and mood. This same blithe spirit is paramount in the large crowd scene of eager youngsters in *Puppet Show* and *Susannah* (without the Elders). Action is successfully depicted in the picture of the two fighting bulls, contrasting with the quiet pastoral note in the sun-lit *Turnpike Farm*. A favorite is the charming study of the artist's daughter with one tooth missing called *Dressed Up*, about which the six-year-old miss remarked after posing, "If that is all you can do with it I'm wasting my time!"

Lisa Mangor at Kleemann

Lisa Mangor, at the Kleemann Galleries through April, is not an obvious painter. There is a wistful delicacy about her work that can't be encompassed at first glance. A refreshing new talent on the art horizon, this young artist packs a well concealed punch. Fascinated by the whole human race and pleasantly whimsical in her analysis, Miss Mangor shows a restrained but distinctive ability in her painted personalities. The portrait of Hon. Judge Anna M. Kross isn't a flattering portrayal of a lady judge, but it does have an inner quality of introspection that gives it strength and dignity.

The artist also remains her original self in the frank portrayal of *Natalie* and the easily brushed *Eddy Krassma at the Piano*. There is an airy quality in *The Dancer* and a restful grace in the lonely *Sea Gull in Flight*. Other interesting studies, developed with many flecks of subdued color, are the perky young miss in *Strawberry Soda* and the genuinely sincere, if amusing, head of Mrs. David Burliuk, wife of the well-known painter.

Mrs. Burliuk: LISA MANGOR
At Kleemann to May 1





The Sisters: BERNARD KARFIOL
At Downtown Gallery to May 1

Spring Comes to Downtown

What with occasional gales and incidental frost bites, Spring has been late in New York, but the Downtown Gallery opens the tardy season with its annual "Spring Exhibition" (through April). Most of these familiar painters remain at their average best, with a disappointment now and then, and one or two peak performances to heighten interest.

Karl Zerbe puts in an important appearance with his encaustic creations, particularly in the composition of a multi-colored angel pulling a multi-colored rope and an old-fashioned time-piece seemingly about to chime. Another unusual still life is Kuniyoshi's *End of Juanita*, showing this painter's unpredictable approach to ordinary things. Julien Levi's self-portrait *Autobiography*, doesn't quite come up to his usual work.

Karfiol's favorite and familiar model is seen in the dual portrait called *The Sisters*, while Corporal Mitchell Siporin delivers a brilliant piece of war painting in the fantastically romantic *Guerillas*. Sergeant Jack Levine is represented by a painting of a disastrous city scene with an old man and boy, called *The Old and the New*. This was done before Levine went to war, and one wonders if he will paint this sort of dull heart-tugging theme when he returns.

Quiet Charm of Ullman

After 40 years abroad, the American painter Eugene Paul Ullman returns to his native city with an exhibition of modest figures and tranquil landscapes at the Passedoit Gallery (through April 24). These charming and efficient essays are so gentle, so delicately mollified, as to appear almost dainty at times, particularly in the newly foliated Connecticut trees and the peaceful pastorals on view. Besides the recent New England landscapes, Ullman presents several beach scenes and lyrical misty marshlands from Brittany.

This same quiet seclusion is felt in Ullman's studies of girls of demure mien, their reserved shyness accentuated by downward glances. Ullman's maidens have a charm all their own as they sit about the studio in girlishly

relaxed positions, in various stages of undress. Particularly fetching are *Young Woman Dressing* and *Reflection*. Carrying out the same posed and deliberative spirit are *Waiting* and the wistfully painted girl at the piano called *Etude*. These bear out Guy Pène du Bois' catalogue comment: "Few men painting today are more thoroughly versed in their craft and therefore more at ease, which is to say charming, in expressing that which they have to say."

Still Lifes by Anne Ryan

Anne Ryan, at the Marquie Gallery through April, paints still lifes in the abstract manner and very little else. Just still lifes, excellently patterned and with an unusual color scale, but a little monotonous when seen together. Miss Ryan is an experimental painter, working with different textures, using the familiar "cement" surface varied by slashes of thick, free running pigment. The bare surface of the prepared background often reveals charcoal sketch marks, and in this the artist turns a neat trick which gives an unfinished nonchalance to her work. Although Miss Ryan claims she is self-taught, these are quite sophisticated examples bearing the easily recognizable stamp of Braque and Picasso.

New Americans

As may be expected of a group of painters as heavily talented and as individual as the group of "New Americans," the show of their work, at the American-British Art Center until April 17, is a greatly varied and highly artistic affair. These artists, who have sought refuge in this country, are a worthy addition to our great horde of American painters. With evident European roots and a definite, personal approach, these artists are the better for their strongly imaginative qualities; their firm stance on sure ground.

Ozenfant contributes two characteristic examples as does Franz Rederer, with his forcefully slashed *Self Portrait*, and Maxim Kopf with his vivid *Moroccan Women*. Kisling has portrayed *Arthur Rubenstein and Family*, while Arthur Kaufmann makes a distinctive study out of *Max Reinhardt and Helene Thimig*. Other appealing works are *Figure* by Josef Floch, one of

Young Woman Dressing: EUGENE PAUL ULLMAN. At Passedoit to Apr. 24



Max Reinhardt and Helene Thimig: ARTHUR KAUFMANN

the most striking examples in the show; *Flowers* by Susanne Carvallo; *Boulogne sur Seine* by J. W. Schulein; *Grandmother's House* by Arthur Silz, and the forcefully patterned *Interior* by Franz Lerch.

Other painters and sculptors included are: Hans Boehler, Boris Chatzman, Benny Cohn, Ilona Deak-Ebner, Theodore Fried, Clara Klinghofer, Maximilian Mopp, Fred Prins, Rudolf Ray, Raisa Robbins, Lisl Salzer, Johannes Schiefner, Trude Schmidl-Waechner, W. Thoeny, Fred Dolbin, Margaret Nehemias, Nelli Bar, Irma Rothstein and Walter Houver.

The previous show by the "New Americans," consisting of fewer exhibitors, was held at the New York World's Fair.

Birds by Berta Briggs

Once when Thoreau asked the name of a certain bird he had seen in the woods, an ornithologist to whom he described it said, "I could name it easily if you held it in your hand." Thoreau replied, "I prefer to hold it in my affections." So it is with the birds that Berta Briggs holds so tenderly in her affections, watching all their ludicrous and charming actions, recording all their gay coloring. From quick sketches of these delightful feathered creatures, Mrs. Briggs has produced a large number of *Compositions With Birds*, on view at the Argent Galleries until May 1.

The brilliancy of the artist's work is further heightened by the method employed. Mrs. Briggs develops her bird studies in casein tempera on gesso, the result being not unlike fresco—flat, vivid and permanent. Titles employed are often as whimsical as the paintings, such as *Secretarial Stride* and *Camouflage for a Stuffed Shirt*. Other fetching compositions are *Afterdinner Speech* and *The Good Listener*.

Scribner Ame: Portraits

A versatile painter is Scribner Ames, who possesses both a definite approach and a flexible color sense. Appearing at the Puma Gallery during April with a wide variety of portraits, this young woman has a winning manner of work. [Please turn to page 26]



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Anemones: AUGUSTE RENOIR

French Art Sale

IF THE AUCTION ADDICT has ever wanted to own a French painting and have the thrill of bidding for his prize, the opportunity will be at hand on April 29, at 8:15 P.M., at the Parke-Bernet Galleries, when a group of fine French paintings will be placed on auction. Source of all this material is the T. E. Houston Collection, with additions.

Heading the auctionables is the floral piece by Renoir entitled *Anemones*, which was formerly in the Gangnat Collection in Paris. This was illustrated in the catalogue and displayed at the Renoir exhibition held at Duveen Brothers. Also on sale from the same brush are four other oils, including the beautiful landscape *Environs de Cagnes* from the Keleian Collection.

The last oil painted by Manet will be offered, next, entitled *Lilas Blancs dans un Vase de Verre*, executed on February 28, 1883. *Au Bal de Suresnes* by Degas will also be auctioned. This canvas was painted while the artist was in military service at Commercy and includes a self portrait, showing himself as an artilleryman.

Other notable works of the French School include a lovely flower piece by Fantin Latour; a winter landscape by Camille Pissarro; the graceful *L'Amour et Psyche* by Bouguereau; *Brouillard: Giverny* by Monet; and a small canvas, *Marie Bas*, by Boudin. Also of note are *Bateau à Voiles* by Vlaminck; *Port de Toulon* by Friesz; and *Moulin de la Galette*, a watercolor and gouache by Utrillo.

In the Italian School there will be Titian's *Federigo II* from the Gustav Oberlaender Collection. The Dutch Masters are represented by Rembrandt's *Head of an Old Man*, recorded by Hofstede de Groot, and works by Potter, Israels and Maris.

As a contrast to the continental list, the British portrait school is represented by Reynolds, Hoppner and Romney. Listed in the American section are paintings by Childe Hassam, Alexander Wyant and J. Francis Murphy.

On April 30, in the afternoon, the Julian Force Victorian collection of furniture, decorations, paintings, porcelains and rugs will be offered. Both collections will go on exhibition on April 24.

Rare Print Sale At Kende'

OLD MASTER PRINTS will go up for public auction at the Jay Gould Mansion annex of the Kende Galleries of Gimbel Brothers, April 16, at 8 P.M. The Rembrandt, Haden and Whistler etchings were assembled from the collections of the late Richard J. Scoles, Mrs. Parkes Cadman, and selections from a portfolio of a Washington collector which include works done by Bone, Caneron, McBey and Zorn.

Prominent in the auction sale will be Rembrandt's etching *Descent From The Cross* and Haden's *Shere Mill Pond*. Whistler's *The Riva Number 1*, this state and signed with penciled butterfly, will be offered. From one of the Venetian sets of 26 signed in the same manner is the second state etching *The Long Lagoon*. A very rare lithograph by Whistler will be offered entitled *The Thames*. This represents one of Whistler's early experiments in lithography.

Other works to go up for bidding are the contemporary Scottish etcher McBey's *East River Sunset* and *McDowall*. Anders Zorn, famous Swedish etcher, represented in the works *Shallow Bay* and *Portrait Of Madame Simon*, fourth state. Also to be sold are two prints by Muirhead Bone and Gerald Brockhurst together with etchings and drypoints by Felix Bohut and Sir David Young Cameron.

On Saturday, April 17, at 2 P.M. there will be a public auction of early American glass and porcelain at the Jay Gould Mansion. The pieces have been assembled from the collections of Mrs. Ethel A. King, Larchmont, N.Y., and Mrs. M. Robertson Doyle, Galveston, Texas.

London Auction Prices

Some of the recent auction sales in London include a Raeburn portrait of George Paterson of Castle Huntly, which brought £2,625 at Christies'. Sotheby's, a Rubens's monochrome sketch in oils, *St. George on Horseback Attacking the Dragon*, brought £530. *Martyrdom of St. Sebastian* by Van Dyck, another sketch in oils, brought £285.

A Rembrandt etching in the second state, *Jan Lutma*, was sold for £399. *Canal With a Bridge and Boat* by Rembrandt, in the second state and a *Landscape With Square Tower*, in the fourth state, brought £252. A painting by Stubbs, *A Bay Horse With Dog by a River*, signed and dated, realized £400. A rare example of the complete set of Canaletto's etchings (31 on 18 sheets) of *The Vedute*, brought £255.

The sale of old silver seems to have been rather brisk. More than 15,000 ounces of Georgian and Victorian silver belonging to L. W. Needell, brought £7,900 at Sotheby's. A George II silver salver made by John Hamilton Dublin, weighing 88 ounces, sold for £200. A large circular salver by Philip Rundell, 1812 (349 ounces), £165, and another pair by the same maker (532 ounces), £120. Seventy-two dinner plates by John Bridge, 1830, weighing 1,810 ounces, realized £840.

—ROGERS BORDLEY.

The Art Digest

Auction Calendar

April 14, 15 and 16, Wednesday, Thursday and Friday afternoon, Parke-Bernet Galleries; from Willever et al: English Furniture, 19th Century genre paintings with American landscapes, Georgian Table Silver. Rugs. Now on exhibition.

April 17, Saturday afternoon, Parke-Bernet Galleries; from Allen, Speyer et al: French Furniture. Tapestries. Objets d'art and rugs. Now on exhibition.

April 21 and 22, Wednesday and Thursday afternoons, Parke-Bernet Galleries; from Henderson et al: English Furniture and decorations. On exhibition April 17.

April 24, Saturday afternoon, Parke-Bernet Galleries; from Roselle et al: Persian Pottery and miniatures. Luristan bronzes. Persian rugs. Gothic and Renaissance objects of art. On exhibition April 17.

April 29, Thursday evening, Parke-Bernet Galleries; from Houston et al: Paintings of the Barbizon School; English 18th, Dutch 19th and Modern French Paintings. On exhibition April 24.

The Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if any announced), and the price. P-A indicates the Plaza Art Galleries; P-B stands for Parke-Bernet Galleries; and K indicates Kende Galleries.

Paintings

Berres: Set of four watercolor paintings: <i>Wasp</i> and the <i>Reindeer</i> (P-B, Lewis Coll.) L. J. Marion, Agt.	\$ 8,000
Schiavonetti, Vandramini and others: <i>Cries of London</i> , set of 13 stipple engravings, after Wheatley (P-B, Lewis Coll.) L. J. Marion, Agt.	7,500
Degas: <i>Danseuse</i> , colored monotype. (P-B, Lewis Coll.) New York Dealer	4,300
Marshall: <i>Favorite Hunter of Lady Francis Stephens</i> (P-B, Hammond Coll.) Elsie Sloan Farley	2,350
Birch: <i>Point Breeze on the Delaware</i> (P-B, Hammond Coll.) Charles Sessler	1,200
Birch: <i>View From the Hill</i> (P-B, Hammond Coll.) Charles Sessler	1,200
Janinet: <i>Nina, ou La Folie Par Armoir</i> (P-B, Hammond Coll.) Jacques Helft & Co.	325
Romney: <i>Robert Henley, 2nd Earl of Northington</i> (P-B, Farr) N. Acquavella, Inc.	1,350.00
Coello: <i>Isabella Clara Eugenia, Archduchess of Austria</i> (P-B, Farr) Emil Hirsch	680.00

Sculpture

Remington: Bronze Equestrian Group, <i>Rattlesnake in the Path</i> (P-B, Woods) J. Fuert	\$ 650
Remington: Bronze Equestrian Group, <i>Broncho Buster</i> (P-B, Woods) Schwartz Galleries	500

Furniture, Silver

Regency mahogany break-front bookcase, English, 1815 (P-B, Woods)	\$ 925
William and Mary carved walnut and petit point sofa (P-B, Hooper)	530
Early American silver shaped coffee pot by Joseph Richardson (P-B, Woods)	375
Set of Queen Anne carved walnut and needlepoint chairs (P-B, Hooper) Colechester Galleries, Ltd.	800
Carved and gilded bedstead in Beauvais tapestry, Louis XVI style (P-B, Hooper)	445

Tapestries

Seven Royal Aubusson Chinoiserie Tapestries by F. Picot after Francois Boucher (P-B, Lewis Coll.) Private Collector	\$ 12,000
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Furniture

Queen Anne Carved and Inlaid Walnut Card Table with Petit Point Top (P-B, Lewis Coll.) Private Collector	\$ 3,400
St. Queen Anne Carved Walnut and Cut Velvet Claw and Ball Foot Side Chairs (P-B, Lewis Coll.) Private Collector	2,100
George I Carved Lion Mask Walnut and Needlepoint Claw Foot Armchair (P-B, Lewis Coll.) Frank Partridge, Inc.	1,600
Sheraton Mahogany Three Pedestal Extension Dining Table (P-B, Lewis Coll.) Private Collector	1,400
Adam Carved Mahogany Secretary-Cabinet (P-B, Hammond Coll.) Thomas J. Gannon	1,350
George I Shell Carved Walnut Console Table with Marble top (P-B, Lewis Coll.) Private Collector	1,000
Sheraton Mahogany Dressing Wardrobe (P-B, Hammond Coll.) Jacques Helft & Co.	775

Books

Alfred Davidson

IN THE LAST DECADE American incunabular art has sustained many erudite inquiries. However, few of the treatises were regarded by scholars with their usual zeal for research. Early American art has remained in the background due to the scholar's herculean task of placing European art in its proper category. A new approach to the old theme of pioneer art has recently been published under the title *American Pioneer Art and Artists** by Carl W. Drepperd.

The author secured his information after many years of collecting early American prints and going back to the provenances of this material. Through this manner of research Drepperd acquired a full knowledge of the artistry of our colonial period and after a few years found sufficient reason to publish his own material with no concern for the material already published which might repudiate his conclusions.

Initially author Drepperd defines his terms and immediately dispels the general ideas that laymen entertained concerning early American primitive art. For the author, primitive art is the work of the aborigine as seen in the calumet, totem pole, pottery and sculpture. These articles have been overlooked by scholars and for want of a better term to define our own early pictorial expressions, they adopted the term "primitive" to explain the art of the Colonies and, now, it is universally accepted.

With an honest enthusiasm for this period, the author pursues the course of causation and criticism of all artistic endeavor of the early settlers, including painting, sculpture, prints, applied arts and folk art. As in all art there were values and criteria upon which criticism might be founded, and one of the revelations disclosed in the text is that the early work of American art was not abstract but a distinct and spontaneous expression that was often painted by children. This gracious simplicity that we have in the past associated with early American art is often the naivete of the young artist who expressed himself with an unquestioned honesty.

The primary source for the art of our pioneers derived from written instruction. One of the early books of pictorial expression was *Graphice, On The Most Ancient And Excellent Art of Limning* by Henry Peacham of London, printed in 1612. With the thorough manner of a historian, author Drepperd follows the line that begins with 17th century origin and flows into the 19th century.

Herewith is a manuscript worthy of positive criticism, for it is down to earth and comprehensible and the terms are all defined to avoid confusion. This may be considered a new tendency in the movement to educate curious art enthusiasts who have had no formal training. The greater number of art problems written and treated in this fashion in the future, will embrace a much larger group of well informed readers.

*AMERICAN PIONEER ART AND ARTISTS by Carl W. Drepperd; Springfield, Mass.: Pond-Ekberg Co. 172 pp. of profusely illustrated text.

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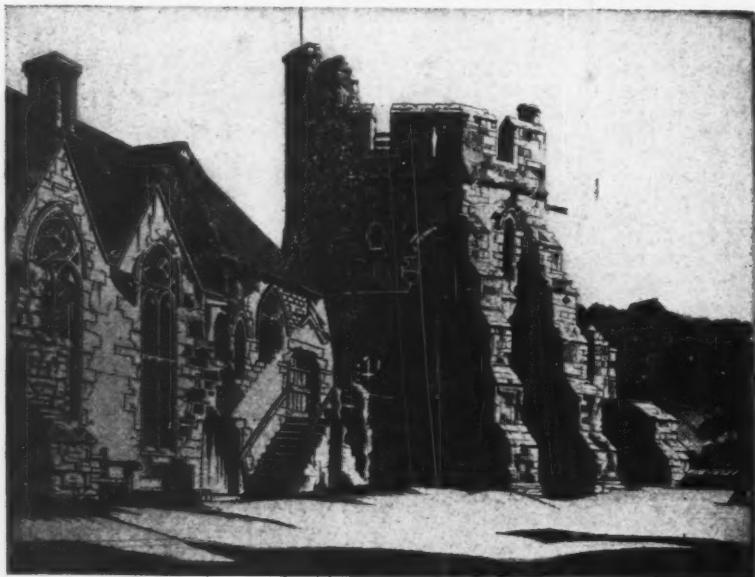
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THE PRINT MAKERS: OLD AND NEW



Stokesay Castle: JOHN TAYLOR ARMS

Miniature Society Chooses Arms Etching

EVERY YEAR the Miniature Print Society distributes to its 200 members, prints of a plate selected by the organization from contemporary works. This year the Society's choice was John Taylor Arms' *Stokesay Castle*, a print notable for the masterly play of light and shadow over ancient masonry.

Arms made this infinitely detailed miniature from his recollections of England of pre-war days. Even on such a minute scale, Arms has suggested the classic character of the Castle and imparted a romantic atmosphere to the

scene, which is thoroughly England, no matter how concisely stated. The reproduction alone is 2½ times the area of the original plate.

Stokesay Castle was executed in America and printed in England by David Strang, Arms' most trusted plate printer. This edition of the Miniature Print Society for 1943 therefore crossed the waters twice before becoming a reality. Arms feels, however, that the hazards of the two journeys were worth the risk, as Strang has added an English craftsman's appreciative touch to the pulling of prints which undoubtedly makes the finished art work of still greater worth to the collector.

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Mural Winners

JUDGMENT was handed down by the Section of Fine Arts, Washington, with reference to the winners of the national mural competition for the decoration of the Recorder of Deeds Building. The theme of the selections had to deal with the contribution of the Negro to the American nation.

The seven winners were selected from 360 entries. The jury of selection consisted of Dr. William J. Tomkins, Recorder of Deeds, Capt. Henry Billings, Kindred Leary, James V. Herring, Edward B. Rowan and Nan Watson.

Winner Herschel Levitt of Philadelphia submitted an entry concerned with Crispus Attucks, first patriot killed in the Boston Massacre of March 6, 1770. Another award went to Maxine Seebinder of California for her entry dealing with Benjamin Banneker, who assisted in the survey of federal territory which was later to be known as the District of Columbia. Drawn in symbolic manner, Banneker stands with the instruments of his profession displaying a map of the city of Washington to Thomas Jefferson, flanked by Alexander Hamilton and Franklin.

The design of Carlos Lopez represents the death of Col. Shaw at Fort Wagner and was chosen for its sheer conviction of statement, simplicity and moving spiritual content. Ethel Magafan of Colorado won a contract with her depiction of the Battle of New Orleans showing slaves building bulwarks by piling up cotton bales.

Martyl Schweig of Missouri won with a portrayal of the courageous act of Cyrus Tiffany in saving the life of Commodore Perry in the Battle of Lake Erie. For a successful description of the appeal of Frederick Douglass to President Lincoln and his Cabinet to enlist Negro soldiers, William Edward Scott of Chicago, was recommended by the jury. Another winner was Austin Mecklam of Woodstock, who submitted a design showing Mathew Hanson planting the American Flag at the North Pole under the supervision of Commander Peary, who was ill at the time and directed the procedure from his sleigh. Mecklam has painted in Alaska and is familiar with the light and color of large expanses of snow and ice.

It is anticipated that the seven panels will be completed within a year's time. Arrangements are being made to exhibit the winning designs and a group of runner-up entries at Howard University.

Sixty Prints on Tour

The prints of three Rochester artists, Norman Kent, James D. Havens and John C. Menihan, have been collected by Blanche A. Byerley of Wilton, Conn., for circulation to art centers throughout the country during this year and next.

All three artists have gained a good deal of recognition for their work in the print field and form a varied display with prints in color and in woodcut, linoleum, lithograph and wood block. First stop on the tour is at Tulsa, Oklahoma, where the Junior League will exhibit the group through April 25.

The Art Digest

THE FIELD OF AMERICAN ART EDUCATION

Coppini Appointed

Pompeo Coppini, noted San Antonio sculptor and painter, has assumed duties as professor of the art department at Trinity University. Coppini is widely known in the Southwest and in Mexico for having executed such notable monuments as the *Alamo Cenotaph* at San Antonio; the bust of *George Washington* in Mexico City; a Confederate memorial *To The Last Stand* in Victoria, Texas; the Confederate Memorial Fountain at Corpus Christi; the War Memorial Fountain at the University of Texas; and the Baylor Memorial, Waco.

Born in Mantua, Italy, Coppini graduated with highest honors from the Academia di Belle Arti, Florence, Italy in 1889. He became a naturalized citizen of the United States in 1902. In 1940, Baylor University conferred upon him the degree of Doctor of Fine Arts. An outstanding recent event in the annals of Baylor University was the gift of 44 busts by Coppini of some of his most famous sitters. This collection is considered one of the finest in the Southwest.

Coppini, who maintains studios in New York and San Antonio, is a member of the American Artists Professional League and the National Arts Club. In a recent tribute to Coppini by Baylor University, Dr. Waldine Tauch, protege of the sculptor, stated that Texas holds a closer claim on the sculptor than any other state.

Summer at Mills

Mills College in Oakland, California, has completed its plans for a Summer Session of art classes for teachers and students. William Gaw, chairman of the art department, will teach painting; F. Carlton Ball will direct the ceramics classes, and Ilse Schulz will teach weaving.

Dr. Grace L. McCann Morley, director of the San Francisco Museum, will give a series of lectures on Latin-American art. Three South Americans are on this Summer's staff: Señor and Señora José Perotti of Chile will teach sculpture and children's classes, respectively; artist in residence is Antonio Sotomayor of Bolivia.

Dr. Alfred Neumeyer offers a course in History of Art. Summer Session commences July 28 and runs through August 7.

Women Muralists

With the men off to war, art students of the Bradley Polytechnic Institute of Peoria, Ill., comprised now of a majority of women, are continuing the 10-year-old activities of the Institute by painting murals in class rooms on chapel walls and occasionally in a foyer, theatre or hotel club room.

The most recent student accomplishment is the completion of 700 square feet of murals on the plate glass windows of the Central Illinois Induction Center of the United States Armed Forces.

April 15, 1943

Brackman to Continue

Despite all difficulties and hardships that must be endured in these precarious times, Robert Brackman announces that plans have been made for the re-opening of his summer school in Noank, Connecticut. This is Brackman's 5th season and from all indications it will be a successful year; many old and new students have made inquiries as to reservation and accommodations. Classes will begin June 28, and will continue until Sept. 3 in Brackman's large and well equipped studio.

Judging from his winter classes at Carnegie Hall and the Art Students League, Brackman anticipates a wide response to his summer session. Last season it was reported that students from over 24 states were enrolled, which means a wide diversity in attitudes toward art and an extremely stimulating factor for a successful season.

Guest Teachers of Art

The High School of Music and Art, in uptown New York, keeps its art department lively with the visiting inspiration of active people engaged in the arts.

Among those who will give of their time to the students of this culturally inclined high school are: Carlyle Burrows, art critic of the New York *Herald Tribune*; Doris Rosenthal, artist, S. J. Woolf, lithographer and artist whose illustrated biographies appear in the *New York Times*, and artist Marguerite Zorach.

New Mexico University

With a very full summer art program, the University of New Mexico at Albuquerque makes known the specific courses for each session. The first session, which runs from May 4 to August 24, offers courses in design, drawing and applied art with a faculty consisting of Emilie Von Auw, Ralph Douglass, Fred Fach and Mela Sedillo. From June 7 to July 31, which is known as the summer session, courses in art education and painting will be given with Ralph Douglass, Mela Sedillo, Kenneth M. Adams and Selma Herr as faculty.

From July 5 to July 31, the Taos Field School of Art will offer courses in painting and drawing; from August 2 to August 23 the Santa Fe Field School of Art will specialize in Indian Art. For the field schools, the following will compose the faculty: O. E. Berninghaus, E. L. Blumenschein, Andrew Dasburg, Victor Higgins, Joseph Imhof and Director Frederick O'Hara.

The Colorado Scene

Two members of the Colorado Springs Fine Arts Center faculty, Otis Dozier and Edgar Britton, are holding a joint show of their paintings and drawings of the Colorado scene at the Center during April.

Though both artists are primarily interested in landscape, the show is enlivened by an occasional nude and bathing figures from Chicago's Oak Street Beach.

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57th Street in Review

[Continued from page 21]

ing, using color and emphasis in about the right degree. There is decision and control in her brush work. Each subject is individually treated with a distinctive set of colors exceptionally well selected for the figure study. Children are a favorite. These Miss Ames treats with understanding, an almost poetic tenderness in the modern manner, best examples being *Jean* and *Child Drinking*. Evidence of her versatility lies in the introspective study of musician *Sigurd Rascher*, the study of the singer *Povla Frijsch*, with its theatrical greenish glow, and *Little Catherine Painting*.

Genre by H. Artinoff

Sentimentalism to the Nth degree is encountered at the first exhibition by H. Artinoff at the Art Students League until April 24. Supervisor of Armenian Language Schools in America (there are almost 40), this elderly artist, who has been painting since childhood, produces genre of an earnest type. Life is either a very pleasant affair with toddling youngsters and happy family faces or else it is unfortunate with fires, evictions and shaking homes. There are park bench lovers watching the moon, homely chicken yards, the family "parlor gathering," and the silhouetted homeward path with frolicking dogs.

Hesketh's Direct Carvings

The forms Hesketh produces in her sculpture, on exhibition at the Ferargil Galleries until April 24, are not readily discerned. More visionary than visual, they emerge gradually into hidden poesies in which fancy is brought to light the hard way. For Hesketh is a direct carver in the true sense of the word. Hesketh attacks all materials without preliminary sketches, working unhesitatingly and directly. The way is not from crayon and clay to marble, but from unformed stone and natural wood to intrinsic forms.

Myths of Maya and Cavitri, Daphne and Salome, Leda and Narcissus appear with new and striking simplicity. There is power in the rhythmic *Prelude* in Tennessee marble and spiritual gravity in the unusually interpreted *Salome*, carved in Italian olivewood. Interesting also are the carved drawings on such hard surfaces as onyx. Hesketh sees potentialities in the new plastics, so widely utilized by far-sighted engineers in industries of peace and war.

Helena Smith Dayton

Imposing portraits of distinguished people, many free-flowing flower subjects and bright, emphatic landscapes, make a big event out of Helena Smith Dayton's exhibition at the Montross Gallery from April 19 to May 1.

A Window Cleaner is as conscientiously painted as the large dignified study of Fannie Hurst, classically draped in

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The Art Digest

white with a white lily pinned to her bosom. There is an equally well executed painting of Major General Ian Hay Beith and one of Ian Hay Beith, author-dramatist.

When it comes to painting flowers, Mrs. Dayton shows vigorous efficiency, filling most of the canvas with many clustered blooms of the country garden kind. Her essays on flowers carry considerable impact, as do the unhesitant, and sometimes brilliant landscapes of meadows, rural roads and marshy coves.

J. William Fosdick

An air of spiritual grace gives an ecclesiastical appearance to the 60th St. Gallery, where during April may be seen the rather elegant pictures of J. William Fosdick, cousin of the Riverside Church's famous Rev. Harry Emerson Fosdick.

The painter, well known for church decorations, has also contributed to the pictorial magnificence of such homes as those of the Goulds, Havemeyers and the Lewisohns. He is represented in a number of leading museums. The first to introduce fired etchings in Amer-

ica, Fosdick has developed an original manner of working, carving his figures in a sort of bas-relief and painting them in rich, sombre tones with gold embellishments. These hard enameled surfaces, with their stained glass hues, are particularly effective in *St. John* and the *Madonna*. Also included are a few Salon studies of gardens and figures and humble Normandie subjects that in these days of color and dash might be termed "old timers."

American Veterans Annual

Not too encouraging from an artistic point of view is the Fourth Annual of the American Society of Veterans, being held at the Fine Arts Building until April 23. Although many of these veterans of the First World War are well established artists, the annual is, on the whole, dull. Among the better works on hand are Dane Chanase's *Survivors* with its graceful mural technique, the two snarling cats in Warren E. Cox's life-size *Challenge*, the sunny snows in William Fisher's *Sawmill in Winter*, *Nature's Patterns* by J. Barry Greene and the excellently patterned and composed still life by Raymond P. R. Neilson.

Among the sculptors who put in a good appearance are Bryant Baker with his *Young Lincoln*, Nat Smolin and his study for hands, Christian Warthoe with his unusually conceived head of *John the Baptist*; and Malvina Hoffman (ambulance corps), Joseph Nicolosi and Frederic Allen Williams.

Nineteenth Century Flower Show

Additional testimony that there is nothing new under the sun, is the charmingly displayed 19th Century Flower Show at the Harry Stone Gallery which turns out to be strikingly modern. These American primitive paintings of fruits and flowers of 1800-1860, the majority of which were painted by women who attended female seminaries or painted in the privacy of their homes, range from "the exquisite formalism of Persian art to the linear abstractions of Braque." Here in these originally turned paintings of fruits and flowers on velvet are hints of the natural American equivalents of Derain and Rousseau.

A variety of grounds, such as wood, velvet, linen, paper and glass are used, and the effects produced by these women, who "took up art" in their leisure time, are both original and aesthetically sincere. This is a phase of America's heritage that is becoming more and more recognized for its artistic importance. The touches of Eastern art sometimes encountered may be attributed to sailing Captains who brought back gifts from distant lands, but the typical designs predominating these quaint studies flow naturally from not too well disciplined brushes. Because of its originality this show is recommended for artists and art explorers.

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About Springfield

We are printing a letter just received from Frederick B. Robinson, Director of the Springfield Museum, which is self-explanatory. It is as follows:

"In the department of the American Artists Professional League in THE ART DIGEST you have printed two communications concerning the Springfield Museum of Fine Arts' Mural Competition, one from the American Artists Professional League quoting me as having said "Academic art is out." The second came from Mr. R. H. Ives Gammell commenting on this supposed quotation.

"I have made no such statement. And I would not subscribe to any such statement."

—FREDERICK B. ROBINSON
Director

The League is glad to have Mr. Robinson's word he would not subscribe to any such statement, but there are many artists who feel his selection of a jury for the Springfield competition speaks louder than the statement he is credited with making. That action still stands.

We are withholding from printing in this issue a number of protests from distinguished artists concerning the make-up of this jury and on the subject of fair juries. These come daily.

Since our beginning many years ago our policy has been wholly impersonal in dealing with groups and on art matters in general, and a person's views are never qualifications for membership in the organization.

But we do definitely and strongly demand that art juries shall be fair and representative—a cause for which we expect to fight to the end. The public reaction and response to this campaign has been so overwhelmingly for it that we know it is right and just and will prevail.

Because of the numerous complaints about the Springfield jury as it was announced, the League entered its protest privately, to the Museum officials. Not until it was bruited about did the League have anything to say publicly.

Mr. Robinson's personal opinions and statements are only his personal opinions and statements, but Mr. Robinson's official selection of a jury in a public competition is something else again. That effects the art world in general and the Springfield people particularly.

Well Stated

Among the communications we have received on the subject of juries is one from Miss Katharine W. Lane of Boston. Miss Lane is a member of the Massachusetts State Art Commission, an officer in a Committee at the Boston Museum of Art, and prominent in art circles. She is a sculptor of note who has done important work for Harvard University.

Because it is temperate in tone and reflects the policy which has guided the League during its long service to American art we are quoting from it:—

"Great art is not dependent upon its period. It transcends its period, for it is

not great because of fashion, but in spite of fashion. For this reason it is absurd to say that 'only modern art is worth while,' or 'the real art is conservative in technique.' It is misleading the public to discriminate against either of these types since good may be found in both.

"Artists with knowledge should be chosen from both camps to replace prejudiced laymen now serving on art juries, and all types of art should be given a fair chance to compete. The really important thing is to discriminate between good and bad art rather than waste time haggling over Modern versus Conservative groups."

—KATHARINE W. LANE.

Whistler House

From our State Director, John G. Wolcott, who is also a member of our Board, comes the announcement that Whistler House wants to be of use to League Members. It is the Massachusetts State Headquarters for the League and offers year-round facilities for exhibitions.

Mr. Wolcott reports that they are receiving four or five letters a week from the notice in ART DIGEST "Where to Show" department. The League has pride in its connection with Whistler House.

The Gibson Citation

Due to numerous requests for Albert T. Reid's address introducing Charles Dana Gibson at our last Annual Dinner when the League bestowed a gold medal upon him for Distinguished contribution to American art, we are printing it here.

Mr. Reid: "When a notable speaker makes an introduction he is likely to do it with a considerable fanfare—eulogizing, praising, and withholding the name of the inductee to the very last—and then, sometimes in the soaring flight, forget to mention the person identity.

"I shall take no such chances, for before I was classified as an artist I was a newspaper man, schooled to tell it all

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in the first paragraph—who, what, when and where. So—

"I am introducing Charles Dana Gibson—who, with a little pen, dipped in India ink, scratched immortality for himself, not only in this country but throughout the world, and magnificently tied this century in with the last one. "This honor has been intrusted to me because no one, unless he has struggled for years to get control of a pen, has any full appreciation of one who not only mastered it but mastered it as it never was before or since.

"From his early arrival, I watched Mr. Gibson's work closely until his drawings no longer appeared. I studied his every line, as did every other ambitious pen man. It is no wild declaration to say that no other person achieved that complete mastery of the pen or extended its possibilities as did Mr. Gibson. Many sought vainly to handle it like him but the results were so discouraging that today pen and ink rendering is almost a lost art.

"Later, when I came on from Kansas to New York I was fortunate to have Mr. Gibson invite me to his old Carnegie Hall Studio. Had this occurred some fifteen years earlier, just possibly I might have gone much further in pen and ink myself.

"He was working on a large illustration and after we had visited for a few moments he asked if I minded if he went right on drawing while we talked. Mind? Good Lord, no. There was nothing I wanted to see more than this man do his stuff.

"And I will let you in on the most valuable secret I ever learned in this toughest of all mediums. Instead of the larger, double-elastic pens I was leaning all my 135 pounds on, this big six-footer, it seems was getting them smaller and smaller. He was using a crow-quill. At times he would turn his board side-wise and made those long, sweeping lines I had tried so hard to match, from left to right, slightly upward. Then he dipped deep in that bottle of ink, and, so help me, made a line half as long as my arm, and about as thick as my finger. But I was learning this rather too late.

"Unless you know from experience, the point of a pen requires constant attention to make it flow, so that the barbs do not cling to it and smudge the lines. A pen chokes up like the carburetor on an early two-cylinder gas-buggy. My friend Oberhardt once confessed to me in a discouraged way that he intended to take up pen and ink when they started making pens without hairs in them.

"But Mr. Gibson's pens never seemed to falter or back-fire. The lines flowed from them as clear and crisp as a Kansas cucumber. What was the secret? Here's the second lesson I learned on that memorable visit, and a valuable one. I'll let you in on that also.

"He wore a white flannel coat. That

is it was white excepting the left sleeve. From the elbow to the end of that cuff it was black—Higgin's black. Here is where he conditioned his pens. He would make a couple of passes like a barber honing a razor, and hardly missed a stroke from his drawing. But—again, I had no white flannel coat.

"Mr. Gibson's fame is not built on his mastery of pen line alone. That is but one of the stones in a very solid foundation of his notable career. He is a superb draftsman and a great delineator of character. He has a rare gift for composition and a further ability to pull together in pleasing pattern. His values are true.

"With this equipment he was also adroit in the choice of subjects he treated. He gave character and characters to a period which will always be remembered by the name he fastened to it—"The Gay Nineties." He literally swayed an era. Young ladies took their dress, their walk, their pose from the Gibson drawings which were everywhere—in homes, in schools, dormitories, fraternities, clubs, and in offices and factories. And I will confess, we fellows also dressed much after the style of those grand Gibson men who seemed to be making the most head-way with the Gibson girls. The public followed him for three decades into the 20th century.

"His great popularity was not due to any fleeting vogue. It was because his work embraced those elements which lifted it into the realms of art. His travel drawings were as interesting as his picture story serials, like the "Adventures of Mr. Pipp." There never was a lull in the public interest for his work, until, for some reason, he laid his pens aside.

"The American Artists Professional League is proud to honor this man who is beloved among his fellow artists. And I am inordinately proud to introduce—Charles Dana Gibson."

1942 American Art Week Comments on State Reports

The last official action by Mrs. Florence Topping Green before retiring from the National Directorship of American Art Week after ten years of devoted service was the reading in full of her Summary of the 1942 reports of American Art Week that had been received from 38 State Directors through their State Chairmen.

Mrs. Green has stated that she has read faithfully every state report during the entire decade. Some excerpts from her final report appear herewith and others will follow as space in the League's pages permits:

California

California declared that "war cannot demoralize art" and the long list of exhibitions, window displays, lectures and radio talks made one realize that here, at least, art shall not die during these days of war. In the book devoted to the

reports of American Art Week, there were communications from Governor Olson; Retail Merchants Association; San Francisco Chamber of Commerce; The Down Town Association; Mayor of Redlands; Modesto; De Young Museum; The Los Angeles Chamber of Commerce, all endorsing American Art Week. They believe the continued encouragement of cultural arts assist in the maintenance of civilian and military morale and proved a prominent factor in the success of the venture. Radio programs over KFRC were given by Helen G. Barker. The State Director is Jean L. Turner.

District of Columbia

From the District of Columbia comes the report of many small exhibits, as well as the addition of crafts, jewelry and ceramics which were received most profitably. There was an exhibition of paintings and crafts at the annual meeting of the D. C. Federation of Women's Clubs which was outstanding. At this time, the Penny Art Fund prizes were awarded. The State Director, Mrs. Trowbridge plans a drive this spring and summer; she has several ideas developing for next year. There were broadcasts about the event over seven stations.

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Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date—The Editor.

Albany, N. Y.

ARTISTS OF UPPER HUDSON 8th ANNUAL, Apr. 28-May 30, Albany Institute of History and Art. Open to residents of Albany within 100 mile radius. Media: paintings and sculpture. Jury. Prizes. Entry cards & work due: Apr. 18. For cards write J. D. Hatch, Jr., 125 Washington Ave., Albany, N. Y.

Allentown, Pa.

8th ANNUAL SPRING EXHIBITION, May. Leigh Art Alliance. Open to members. Media: all. Fee: \$1. No jury or prizes. Work due: Apr. 26, at Muhlenberg University Galleries. For data write Paul Wienad, Goth Station, Allentown, Pa.

Buffalo, N. Y.

ARTISTS OF WESTERN NEW YORK 9th ANNUAL, May 5-31, Albright Art Gallery. Open to residents of Wayne, Wyoming, Yates, Allegany, Cattaraugus, Chautauqua, Erie, Genesee, Livingston, Monroe (exc. Rochester), Niagara, Ontario, Orleans and Steuben. Media: all. No fee. Jury. Entry cards due Apr. 14; works due: Apr. 22. \$435 in prizes. For further data write Albright Art Gallery, Buffalo, N. Y.

Charlotte, N. C.

MINT MUSEUM SPRING EXHIBITION, May 2-June 6, Mint Museum of Art. Open to all artists. Media: oil, watercolor, sculpture, graphic arts and crafts. No fee. Jury. Prizes. Entry cards due Apr. 18; work due Apr. 28. For data write Dayrell Kortheller, Chairman, Mint Museum, 208 Cherokee Road, Charlotte, N. C.

Cleveland, Ohio

CLEVELAND ARTISTS' AND CRAFTSMEN ANNUAL, Apr. 28-June 6, Cleveland Museum of Art. Open to artists and craftsmen of Cleveland. Fee: \$1. Jury. For further information write William M. Milliken, Director, Cleveland Museum of Art, Cleveland, Ohio.

Gloucester, Mass.

21st EXHIBITION, June 27-Sept. 12, North Shore Arts Association Galleries. Open to all artists. Media: Painting, sculpture, etching. Jury. Prizes. Entry cards & work due: June 11. For further data write Mrs. L. Edmund Klotz, Sec'y, Ledge Rd., Gloucester, Mass.

Hartford, Conn.

INDEPENDENT PAINTERS & SCULPTORS OF HARTFORD ANNUAL, May 1-16, Avery Memorial. Open to all artists. Media: Painting, pastel and black & white. Fee: \$1. No jury. Prize. Works due: Apr. 24. For further information write Mary Dunne, 71 Asylum St., Hartford, Conn.

Irvington, N. J.

IRVINGTON ART ASSN.'s 10th ANNUAL, Irvington Free Public Library. Open to all U. S. artists. Media: oil, watercolor, sculpture, black and white. Jury. Prizes. Fee: \$1. Entries due: Apr. 24. For details write May E. Baillet, Sec'y, Irvington Art and Museum Assn., 1064 Clinton Ave., Irvington, N. J.

Laguna Beach, Calif.

LAGUNA BEACH ART ASSOCIATION PRINT AND DRAWING EXHIBITION, May 1-30. Open to all U. S. artists. Media: all prints and drawings. Entry fee, 50 cents. Jury. Prizes. Entry cards due April 19. Work due: April 23. For entry card write Curator, Laguna Beach Art Gallery, Coast Blvd. and Cliff Drive, Laguna Beach, Calif.

Lowell, Mass.

ALL YEAR ROUND EXHIBITION, Whistler's Birthplace (An Art Center). Open to all professional artists. Media: All. Fee: \$1.50 per picture. Jury. Single pictures are eligible. For information write John G. Wolcott, vice-president, Whistler House, 236 Fairmount St., Lowell, Mass.

Montgomery, Ala.

THE WATERCOLOR SOCIETY OF ALABAMA ANNUAL JURY SHOW, May 3-31, Montgomery Museum of Fine Arts. Open to all American artists. Media: watercolor only. Jury. Prizes. Fee: \$1.00 for non-members (artists in the Service exempt). Entry cards due April 24. Work due on or before April 28. Special award for artists in the Armed Forces. For details write Joseph Marino-Merle, c/o Department of Applied Arts, Alabama Polytechnic Institute, Auburn, Alabama.

New York, N. Y.

ARTISTS LEAGUE OF AMERICA EXHIBITION "ARTISTS IN WAR PRODUCTION," June 13-July 3, A.C.A. Gallery. Open to all artists engaged in war work. Media: all. Entry cards and entries must be submitted May 29 from 2 P.M. to 8 P.M., A.C.A. Gallery, 26 W. 8. For details write Artists League of America, 13 Astor Place, New York City.

Philadelphia, Pa.

AMERICAN ETCHING & ENGRAVING 20th ANNUAL, Apr. 30-May 20, Print Club. Open to American artists. Media: etchings & engravings. Fee: 50c. Entry blanks due Apr. 21. For blanks write Mrs. Andrew Wright Crawford, Print Club, 1614 Latimer St., Phila., Pa.

Youngstown, Ohio

1ST BIENNIAL CERAMIC SHOW, May 14-June 13, Youngstown Junior League. Open to residents and former residents of Ohio. Media: ceramics. No fee. \$150 in prizes. Jury. Entry cards and work due May 2. For details write Sec'y, Butler Art Institute, Youngstown, Ohio.

Competitions

SCHOLASTIC AWARDS. Open to students in 7-12 grades in Canada, U. S. and possessions. Media: all. Prizes and scholarships. For information write Scholastic Awards, 220 E. 42 St., N. Y. C.

NATIONAL SOAP SCULPTURE COMMITTEE'S 19th annual soap sculpture competition. Closing date: May 15, 1943. Procter & Gamble prizes totaling \$1,120. Distinguished sculpture jury. For full data write National Soap Sculpture Committee, 80 E. 11th St., New York City.

SPRINGFIELD MUSEUM OF FINE ARTS COMPETITION FOR LIBRARY MURAL based on any one of four themes and carrying an award of \$4,500. Open to all artists of the United States, Canada and Mexico. Closing date: May 24. Jury. For full data on subject matter, size, entry blanks, etc., write to Springfield Museum of Fine Arts, Springfield, Mass.

Art from Army Camps

The Houston Museum of Fine Arts held a March show of which it was duly proud. All the work was done by army and navy artists in the Gulf Coast area and it was hung as received: no jurying hand touched them.

James Chillman, Jr., director of the Museum, has often stated that art is in man's nature and will not be suppressed—no matter to what extent his environment may affect his produce. Proceeding on this theory, Chillman extended invitations to artists in arms, in his region, to send original works to the Museum show. He got a spontaneous lot of things, done in time snatched from duties, and a fine show resulted.

Prizes were awarded. To Corp. John Urban of Camp Davis, \$100 War Bond for a group of three watercolors; to Ensign David Longmaid, \$25 Bond for a watercolor, *Fish Wharf*. Bonds of this denomination went also to Sgt. Kenneth Garrison, Foster Field, for *Sky-scrapers*; to Pvt. Arvid Hjeld, Fort Sam Houston, for *Nightfall and Repose*; to Sgt. Clifford Parks, Ellington Field, for a poster portrait. Popular prize went by an overwhelming number of visitors to *Kamerad*, an oil painting by Pvt. Marion Sitton of Ellington Field, who was given a \$100 War Bond.

Clash of Symbols

The Artists Gallery of Philadelphia brings together during April and early part of May, three diverse talents for an entertaining show. The gallery has hung in the same room, paintings by James Guy, David Burliuk and Harold Weston—an extravagant satirist from Connecticut, an exuberant romantic from the Ukraine, and a rustic and factual talent from Philadelphia.

American Impressionists

[Continued from page 7]

blue, violet end of the spectrum, Hassam's palette began with cadmium and ran through the greens and on again to crimson.

On Hassam's death, a fund came through the American Academy of Arts and Letters, through Hassam's will. He left his remaining canvases to the Academy and willed them to be sold; from the money realized, a trust fund was set up, interest from which was to purchase work of young American artists to be given to American and Canadian museums (Hassam always said Canada was really a part of America). The Academy realized \$80,000 on the sale of Hassam paintings through the agents, Macbeth and Milch, whom Hassam designated. The paintings which have been bought and given museums bear a plaque: "Gift of the American Academy of Arts and Letters, Hassam Fund."

Hassam, like Robinson and Lawson, acknowledged the effect of light upon nature. But each of them, no matter the years spent in France, made a wholly American picture. Again, in spite of being closely associated, these three were entirely individual in their art. Perhaps each artist's success in making fine pictures in the impressionist manner stimulated the others to higher achievements. At any rate, the sight of one of these shows will certainly stimulate the gallery visitor to see the other two, so happily come together on the Spring calendar.—M. R.

Frank A. Bicknell Dies

Frank A. Bicknell, painter and prominent member of the Old Lyme Art Association, passed away on April 7, at the Clark Nursing Home in Essex, Connecticut, where he had lived since ill health compelled him to dispose of his home-studio in Old Lyme.

Born in Augusta, Maine, Bicknell was a student under Albion H. Bicknell at Malden, Mass., and at Julian Academy in Paris under Bouguereau and Robert Fleury. Later, he was an instructor at the Carnegie Art Institute. Bicknell was a member of the Salmagundi Club, Lotus Club and Pittsburgh Art Association.

Henri Focillon Dies

The world of art scholarship has lost a very important member. On March 3, Henri Focillon, professor of history of art at Yale University and College de France, passed away at the age of 61. Dr. Focillon was founder of an institute for advanced studies in Bucharest and former head of the International Office of Picture Galleries attached to the League of Nations.

Dr. Focillon administered, for several years, the Institute of Art and Archaeology in Paris, and he was professor of history of art at the Sorbonne in Paris from 1924 to 1932.

Springfield's Purchase Show

The ever-popular Springfield (Mass.) Museum of Fine Art's Annual Purchase Exhibition is held for the third time from April 18 to May 16. The canvas to be purchased from the show will be determined, as usual, by visitor vote.

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